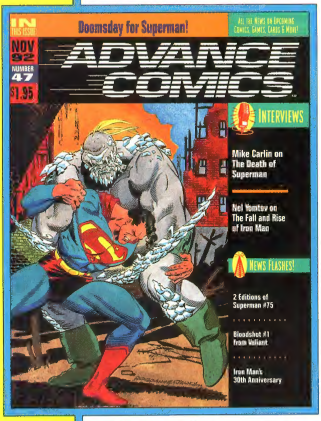
OVERSTREET
COMIC BOOK PRICE UPDATE
$3.95
$4.95/ Canada
#24
Nov./Dec.
BRAM STOKER'S
Dracula™
THE HOT NEW HIT FROM
topps COMICS
BASEBALL CARDS TO COMICS
The Face of the Hobby Changes!
MIGNOLA

Anything Else Is Incomplete


Doomsday for Superman!
ALL THE NEWS ON UPCOMING COMICS, GAMES, CARDS & MORE!
ADVANCE COMICS
NOV 92
NUMBER 47
$1.95
INTERVIEWS
Mike Carlin on The Death of Superman
Neil Vokes on The Fall and Rise of Iron Man
NEWS FLASHES!
2 Editions of Superman #75
Bloodshot #1 from Valiant
Iron Man's 30th Anniversary

This catalog offers over 2000 items for shipping in November.

Now...Better than ever. If you're looking for selection, *Advance Comics*® is the only place to go. Month after month, *Advance Comics* offers more great products than any other source. And *Advance Comics* is designed to be easy to use. It's organized into categories that reflect your areas of interest. More products, and easier to use – there's really no better choice.

Advance Comics and the convenient *Advance Comics Order Book* are available through the finest comics retailers worldwide for ordering all the best new comics, games, cards, videos and more.

Released the last Thursday of every month.

© 1992 Capital City Distribution, Inc. MG/MC

OVERSTREET'S
Comic Book Price Update

Senior Editor/Publisher
Robert M. Overstreet

Executive Vice President
Jeff Overstreet

Vice President/Secretary
Martha Overstreet

Executive Computer Coordinator
Tony Overstreet

Pricing/Research Editor
Jon R. Warren

Associate Editor
Gary M. Carter

Consulting Editor
Harry B. Thomas

Photographic Consultant
Denford Jones

Board of Special Advisors
Bruno Andreacchi • William Christensen
John Chruscinski • James Collins • Rich Conley
Keith Contarino • Paul DeDomenico • Joe Dungan
Rod Dyke • Bruce Ellsworth • Joe Field
Dan Fogel • Michael Goldstein • Carson Hall
Tana Hall • Chris Lightfoot • Sean Linkenback
MACX Comics • Mike McCulloch
Todd McDevitt • Tracy Miller • Jim Pitts
Robert Prince • Cory Rayborn • Rory Root
Mark Seifert • Chris Simonds • Slaugh
Roger Smyth • Sparks • Kelli Stanley
Mark Stichman • Bill Townsend • Rick Wilson

AD RATES

FULL PAGE $400
HALF PAGE $250
QUARTER PAGE $150

For **color ad rates**, please inquire.
Full Payment must be included with camera ready copy.

AD DEADLINES

All ads must be received by the 15th of the month prior to publication month.

Publication Months:
February, June, August, October, December.

Cover Art Credit
© 1992 Columbia Pictures Industries, Inc.
All Rights Reserved. Used here with permission.
Cover art by Mike Mignola

Overstreet's Comic Book Price Update is copyrighted © 1992 by Robert M. Overstreet. All Rights Reserved. The entire publication is protected under U.S. copyright law. Absolutely no part of this book may be reproduced in any form, mechanically, photographically or electronically without prior written consent from the publisher.

ISBN 0-931103-62-X

INTRODUCTION

Congratulations! You have just purchased the most widely accepted price guide in the field. This year Overstreet entered its 23rd year of price reporting. That means that the #1 edition of **THE COMIC BOOK PRICE GUIDE** is older than many of the comic fans that read Overstreet guides. We would like to take this opportunity to thank the many fans that have helped make us the standard in comic book price reporting. **Make mine Overstreet!**

The first Overstreet **COMIC BOOK PRICE GUIDE** was published in 1970 and through the years has been the accepted price guide in the field. The first issue of **Overstreet's Comic Book Price Update** (supplement to the annual #12 guide) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly and may even become a monthly publication in the near future.

GENERAL INFORMATION

About Pricing: The prices shown in this guide represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our **Board Of Special Advisors.** Prices often vary widely from region to region because supply and demand varies. Therefore, each seller should determine prices based in part by using this guide, and also by understanding his/her regional supply and demand factors.

The Listed Prices in this book, particularly on more expensive books, are a "moving average" of the market prices realized over the past month or two. Thus prices are constantly being recorded and averaged prior to the release of each Update. It is important for collectors to understand that since the Update price is an average, it will never be the same as the highest or lowest most recent sales price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that **dealers buy comics in order to resell them** to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead plus a fair margin of profit. Most dealers will pay anywhere from **25-75%** of the prices listed in this guide depending on inventory needs and local market conditions. **However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.**

Pricing New Comics: This guide lists retail prices of current comic books. Titles that are listed with an asterisk have a value that may range *up to cover price* of current comics.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in **NEAR MINT** condition. The value of a comic in a lower grade will be a percentage (listed below) of the near mint value. To find the correct price spread for a specific book, consult the annual Overstreet Comic Book Price compute the price spread between the listed Good, Fine and Near Mint prices.

Near Mint	100%
Very Fine	69-75% of Update price
Fine	38-50% of Update price
Very Good	20-34% of Update price
Good	10-17% of Update price
Fair	5-12% of Update price

PRICING INDICATORS

+ = An issue that has increased in price since last
- = An issue that has decreased in price since last
H = A high demand issue that is currently in vogue

Overstreet's Comic Book Price Update is published 5 times a year. Subscription for the next 5 issues is $22 postage paid.
Letters to the Editor: Send to Gary Carter, P.O. Box 160854, Coronado, CA 92178-0854.
Price Packets Market Reports: Send to Jon Warren, P.O. Box 2812, Chattanooga, TN 37409
Additions corrections and all other correspondence: Overstreet Publications, Inc., 780 Hunt Cliff Dr. NW, Cleveland, TN. 37311 Phone (615) 472-4135. Fax. (615) 479-8156.
Advertising: Send all inquiries to Overstreet Publications, 780 Hunt Cliff Dr. NW, Cleveland, TN 37311.
Convention and Show Promoters: If you would like your show listed, please send information to: Overstreet Publications, 780 Hunt Cliff Dr. NW, Cleveland, TN. 37311. Phone (615) 472-4135. Fax. (615) 479-8156.

A HISTORY OF COMIC BOOKS - HOW TO COLLECT

TABLE OF CONTENTS

A History of Comic Books.....2
How To Collect Comics.....2
Terminology.....3
Hot Picks.....4
Grading Guide.....5
Topps Comics Interview.....8
Market Reports.....17
Comic Book Listings.....32
Comic Book Counselor.....91
Convention Calendar.....102

A HISTORY OF COMIC BOOKS

1933—Funnies on Parade no #, the first comic book, was published. This was the very first comic book published in the modern format which reprinted the Sunday newspaper funnies.

1938—Action Comics #1, the most important comic book ever published, in which *Superman* first appeared. This title is still being published today and Superman is still the star.

1939—Detective Comics #27 appeared on the stands, with the premiere of *The Batman*. Superman #1 debut: 1 in the Summer. Also this same year **Marvel Comics** #1, which introduced *The Human Torch* and *The Sub-Mariner*, was released.

1940—Flash Comics #1 (1/40), which introduced *The Flash* and *The Hawkman*, appeared. Then later that year, **Batman** #1 was released.

1941—Captain Marvel Adventures #1 was released in March. Also, in March appeared **Captain America Comics** #1. **Sub-Mariner Comics** #1 appeared in the Spring, while *The Green Lantern* received his own comic in the Fall.

1942—Wonder Woman #1 appeared on the stands in the Summer launching her into her own comic.

1956—Showcase #4, the intro and origin of the Silver Age *Flash* was released with a Sept-Oct. cover date. Many believe that this was the beginning of the Silver Age.

1959—*The Flash* gets his own title with **Flash** #105. And *The Green Lantern* first appears in **Showcase** #22.

1960—Green Lantern #1 and **Justice League of America** #1 are both released.

1961—Brave and the Bold #34 introduces the Silver Age *Hawkman* while **Showcase** #34 debuted *The Atom*. Later that year, **Fantastic Four** #1 is released. **Showcase** #4 and **Fantastic Four** #1 are considered to be the two most important books of the Silver Age.

1962—The Incredible Hulk #1 first appears, and *The Atom* gets his own title, also. Later that year, *The Amazing Spider-Man* debuts in **Amazing Fantasy** #15.

1963—The Amazing Spider-Man #1, **The Avengers** #1 and **The X-Men** #1 are released.

1964—Avengers #4 saw the revival of *Captain America*, while **Daredevil** #1 and **Hawkman** #1 were also released.

1966—Teen Titans #1 is released by DC Comics.

1968—Captain America #100, **Captain Marvel** #1, **Doctor Strange** #169, **The Incredible Hulk** #102, **Iron Man** #1, **Nick Fury** #1, **The Silver Surfer** #1 and **The Sub-Mariner** #1 were all released this year by Marvel, starting a new era for Marvel Comics.

1970—Conan, The Barbarian #1 was released and has lasted over 20 years.

1972—Swamp Thing #1, with Bernie Wrightson art, is published. *The Ghost Rider* also debuts in **Marvel Spotlight** #5.

1974—*The Punisher* is introduced in **The Amazing Spider-Man** #129, along with *Wolverine* in **The Incredible Hulk** #180. These are two of Marvel's hottest characters today.

1977—Cerebus the Aardvark #1, one of the earlier independently published comics, is released. **Star Wars** #1 is also released the same year.

1984—Teenage Mutant Ninja Turtles #1 is released. One of the more successful independents published.

1987—DC Comics starts the numbering all over with #1 on many of their long running titles such as **Flash, Superman** and **Wonder Woman.**

1990—Spider-Man #1, the biggest selling comic of all time, is published.

1991—X-Force #1 out sells **Spider-Man** #1. Then later the same year, **X-Men** #1 out sells **X-Force** #1 becoming the biggest selling comic.

HOW TO COLLECT COMICS

NEW COMICS—In today's rapidly expanding market, comic books are becoming more available to the reading public. Also, with the mass market exposure of comic book characters through television, print media and movies, young readers are exposed to the idea of collecting more than ever before. Although the best selection of comics are at comic specialty shops, they can also be found in book stores, grocery stores, convenience stores, toy stores, department stores and on the newsstand. If comics are not available locally, they can be ordered through one of the many mail order subscription services. Consult the annual **Overstreet Comic Book Price Guide** for a listing of these services.

Currently, new comics publishers are creating very colorful and exciting storylines and visual concepts for the collector. The novice collector should be aware that many of today's new first issues are billed as being a "Collector's Item First Issue." Unfortunately, many of these books never live up to this expectation. On the other hand, there are some that really do have potential and will go up in value over the short term. What makes a new comic valuable depends on the simple rule of supply and demand. Unpredictably, an artist or a new character may become very popular overnight, creating a much higher demand than the actual print run. When this happens, it is not unusual for the publisher to issue second and third printings of that issue, which are usually worth less than the original first printing. Hundreds of titles are published every month, with a few destined to become true collectors' items. The collector should also be aware that today's hot comics may cool down tomorrow. As with any active market, rapidly rising prices can also drop just as fast. Since most comic books are part of a continuing series, usually fans will collect the entire series of their favorite title. New comic books are a vital part of the market as they are constantly bringing in new readers to keep the hobby alive.

BACK ISSUE COMICS—The new collector soon learns that comic books have been around for a very long time. There has been an organized fan movement collecting old comics for decades. Used comics are available from comic specialty shops, mail order dealers, fellow collectors, flea markets, antique shops, mall shows and comic conventions.

Collector's supplies such as boxes, backing boards and bags are sold by comic shops and mail order services. There are ads in this Update and the annual **Overstreet Comic Book Price Guide** buying and selling old comics and supplies.

Many of the older comics are rare and can be expensive and difficult to find. It may take years to locate a particular book, so collectors soon learn to be patient in their quest.

Before purchasing used comics, collectors should learn how to grade. Grading is extremely important in determining value, as a book's condition dictates it's price. Comic books are very fragile, so proper handling and storage is a must. New comic book paper, if exposed to sunlight or heat for just a few hours will become brown and brittle. Inside pages should be checked for browning or brittleness. Brittle books should be avoided.

BUYING THROUGH THE MAIL—Most mail order dealers are reputable and offer a good selection of comics and quick service. You should ask dealers about their return policy if not satisfied. Most dealers allow books to be returned for any reason within a designated time period, but

the book must be returned in the same condition in which it was received. When ordering for the first time, you should select an inexpensive book. In this way you can check the dealer's grading, quickness and quality of service. It is always wise to ask for references and to check a dealer out before sending large sums of money through the mail. Never send cash. Compare prices before you buy. Prices and grading vary widely among dealers.

SET REALISTIC GOALS—Collecting comic books can be very expensive. The higher the grade and/or rarer the book, the higher the price. A typical collector is happy to get any decent copy of a book he seeks while the investor wants only the best condition. Whatever your goals are, you should set up a realistic budget and stick to it. Always buy the best condition that you can afford.

WHY COLLECT COMICS?—The illustrated four-color narrative is one of the most interesting and diverse types of entertainment available. This unique art form has affected millions of Americans for over a century. Comic books are still evolving as is collecting as a hobby, with new participants born every day. The subject matter and art form are endless. Household names such as Superman, Batman, Turtles, Crypt Keeper, Captain America, Uncle Scrooge, and The Flash all began in comic books. Many famous writers worked for comics such as, Mickey Spillane, Harlan Ellison, Ray Bradbury and Clive Barker, to name a few.

Every conceivable fictional or historical figure has appeared in comics. Most famous mystery writers' works have been adapted to the comic format. Of course, this medium has had a myriad of trendsetting artists for the enthusiast to enjoy. Alex Raymond, Will Eisner, Burne Hogarth, Hal Foster, Alex Schomburg, Windsor McCay, Elsie Segar, Jack Kirby, Siegel and Shuster, Bob Kane and hundreds more have thrilled us for decades.

There are many extremely rare key issues for the collector to pursue. There is something for every person's taste in this market, and, unlike other collectible fields, counterfeits are rarely a problem.

WHERE TO BUY AND SELL—The following two adzines contain ads buying and selling comics and related material: **The Comic Book Marketplace** (monthly magazine), P.O. Box 180900, Coronado, CA 92178-0900. **The Comics Buyers Guide** (weekly tabloid), 700 E. State St., Iola, WI 54990.

For more detailed information on collecting, consult the annual **Overstreet Comic Book Price Guide.**

TERMINOLOGY

Many of the following terms and abbreviations are used in the comic book market and are explained here:

a—Story art; **a(i)**—Story art inks; **a(p)**—Story art pencils; **a(r)**—Story art reprint.

Annual—A book that is published yearly.

Arrival date—Markings on a comic book cover (usually in pencil) made by either the newsstand dealer or the distributor. These markings denote the date the book was placed on the newsstand. Usually the arrival date is one or two months prior to the cover date.

B&W—Black and white art.

Back-up story—A short filler story at the end of the comic.

Bi-monthly—Published every two months.

Bi-weekly—Published every two weeks.

Brittleness—The final stage of paper deterioration.

c—Cover art; **c(i)**—Cover inks; **c(p)**—Cover pencils; **c(r)**—Cover reprint.

Cameo—When a character appears briefly in one or two panels.

CCA—Comics Code Authority (see definition below).

Centerfold—The two folded pages in the center of a comic at the terminal end of the staples.

Colorist—Artist that applies color to the black and white pen and ink art.

Comic book repair—When a tear, loose staple or centerfold has been mended without changing or adding to the original finish of the book. Repair may involve tape, glue or nylon gossamer and is easily detected. It is considered a defect.

Comic book restoration—Any attempt, whether professional or amateur, to enhance the appearance of a comic book. These procedures may include any or all of the following techniques: Recoloring, adding missing paper, stain, ink, dirt, tape removal, whitening, pressing out wrinkles, staple replacement, trimming, re-glossing, etc. Note: Unprofessional work can lower the value of a book. In all cases, a restored book can never be worth the same as an unrestored book in the same condition.

Comics Code Authority—In 1954 the major publishers joined together and formed a committee who set up guide lines for acceptable comic contents. It was their task to approve the contents of comics before publication.

Con—A Convention or public gathering of fans.

Debut—The first time that a character appears anywhere.

Double cover—An error in the binding process which results in two or more covers being bound to a single book. Multiple covers are not considered a defect.

Fanzine—An amateur fan publication.

File copy—A high grade comic originating from the publisher's file. Not all file copies are in pristine condition.

First app.—Same as debut.

Flashback—When a previous story is being recalled

G. A.—Golden Age.

Golden Age (G. A.)—The period beginning with Action #1 (June, 1938) and ending with World War II in 1945.

I—Art inks.

Indicia—Publishers title, issue number, date, copyright and general information statement usually located on the inside front cover, facing page or inside back cover.

Infinity cover—Shows a scene that repeats itself into infinity.

Inker—Artist that does the inking on a comic.

Intro—Same as debut.

JLA—Justice League of America.

JLI—Justice League International.

JSA—Justice Society of America.

Logo—The title of a strip or comic book as it appears on the cover or title page.

LSH—Legion of Super-Heroes.

Marvel chipping—A defect that occurred during the trimming process of 1950s & 1960s Marvels which produced a ragged edge around the comic cover. Usually takes the form of a tiny chip or chips along the right-hand edge of the cover.

nd—No date.

nn—No number.

One-shot—When only one issue is published of a title, or when a series is published where each issue is a different title (i.e. Four Color).

Origin—The story which details the coming into existence or use of a SuperHero, or the Super Hero's powers.

Over Guide—When a comic book is priced at a value over guide list.

p—Art pencils.

Penciller—Artist that does the pencils on a comic.

Post-Golden Age—Comic books published between 1945 and 1950.

Post-Silver Age— Comic books published from 1969 to present.

Pre-Code—Comic books published before the CCA seal.

Pre-Golden Age—Comic books-published prior to Action #1 (June, 1938).

Pre-Silver Age—Comic books published between 1950 and Showcase #4 (1956).

Quarterly—Published every three months (four times a year).

R or r—Reprint.

S.A.—Silver Age.

Silver Age—Officially begins with Showcase #4 in 1956 and ends in 1969.

Title value—The total value of every issue under that title if they were all in Near Mint condition.

Under Guide—When a comic book is priced at a value less than guide list.

X-over—When one character crosses over into another's strip.

HOT PICKS BY OUR ADVISORS

In each issue, Overstreet's Comic Book Price Update lists books that our advisors expect to become HOT in the months ahead. Keep an eye out for the following:

Bloodshot #1
© Valiant

Spider-Man 2099 #1
© Marvel

Robin 3000 #1
© DC

Superman #75
© DC

Pitt #1
© Dale Keown

Doom 2099 #1
© Marvel

Dracula #1 (Topps)
© Columbia Pictures, Inc.

Team Titans #1
© DC

Predator Vs. Magnus #1
Predator™ & © 1992 Twentieth Century Fox Corporation. ™ indicates a trademark of Twentieth Century Fox Corp. Magnus Robot Fighter™ & © 1992 Valiant Comics.

Death's Head II #1
© Marvel

The grading of a comic book is done by simply looking at the book and describing its condition, which may range from absolutely perfect newsstand condition MINT to extremely worn, dirty, and torn POOR.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, Tape was used to seal tears rips, loose covers and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that repaired/restored books are not worth the same as books in the same grade in their original virgin condition. The more expensive the book, the more likelihood of the presence of restoration. After restoration, these books are not actually higher grades, but are altered lower grade books.

Obviously some books need to be repaired and/or restored to improve their visual appeal and value.

Note: The lower the grade, the less objection repairs/restoration become. In fact the low grades sell better when they have been cleaned up to have better visual appeal. Whenever possible, books should be examined very closely for repair/restoration before purchase. Major things to look for are: bleaching, whitening, trimming, interior spine and tear reinforcement, gluing, restapling, missing pieces replaced, wrinkles pressed out of covers, recoloring and reglossing covers. Dealers should state that a book has been restored. Any kind of restoration is considered a defect from the original condition of the book.

Sharp, Perfect Corners
Tight Spine, Bright Cover

The Avengers #4 © 1964 Marvel Entertainment Group.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being honest and objective with yourself, and knowing what characteristics to look for in making your assessment. Very Important: A book must be graded in its entirety, considering all defects, fairly and honestly. Do not grade just the cover alone. A book in any of the grades listed must be in Original Unrestored condition. Restored books must be described as such. After examining these characteristics a comic may be assigned one of the following grades:

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

Sharp Corner, Tight Spine

Amazing Fantasy #15 © 1962 Marvel Entertainment Group.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

Showcase #4 © 1956 DC Comics, Inc.

Showcase #26 © 1960, DC Comics, Inc.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

Showcase #7 © 1957 DC Comics, Inc.

Teen Titans #1 © 1966 DC Comics, Inc.

GOOD (GD) (ONE34-19) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE14-8) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, bring 30-50 per cent of the Good price.

The Overstreet Update interviews Jim Salicrup Editor-in-chief of Topps Comics.

Some Vital Stats, Jim. What are your earliest recollections about comic books and how did you first get started?

I was born in Manhattan, New York City on May 29, 1957. I share the same birthday with John Kennedy, Bob Hope, and Larry Marder of Bean World fame.

Very early on I was drawn to stories with pictures. My earliest memories of that were the Dr. Seuss "Easy-to-Read" books and "Little Golden" books. I just loved them. I can't emphasize that enough. The art, writing, and real heart that went into the stories were the things I enjoyed the most.

I think I started (as soon as I could) drawing pictures on the walls in my apartment much to the chagrin of my mother. My parents were the ones who got me started reading that stuff. I just could never stop. Once I outgrew Dr. Seuss (or at least I thought I outgrew it) and "Little Golden" books, it seemed that comic books were the next logical step. And once I came across Superman, Batman, the Marvel heroes, even the Harvey stuff, I was just addicted in the true sense of the word. Comic books were and still are the great love affair of my life. Loving comic books that way, I did everything I could to become part of that world.

I think I was very lucky growing up in New York. Back in the "old days" we went to the Phil Seuling July 4th conventions. That gave me access to back issues plus I got to meet legendary artists and writers, which was a dream come true for me. Also some of the early fanzines back then would have interviews with the different writers and artists. The Fanzine interviews would tell how all these important people in the industry started as assistants.

So I said, "That's what I've got to do to go to work in comics."

I sent a postcard (with some original drawings of mine) to Marvel Comics, attention: Roy Thomas. I humorously suggested that "I'd be their slave" or something like that.

I was already planning to go to the high school of art and design and I had been accepted.

But before I attended, I got a summer job working for Marvel, thanks to Roy Thomas and Sol Brodsky. This was back in the days before Federal Express and overnight mail.

Marvel was just starting to expand. This was around 1971-72 when Stan Lee had become publisher and Roy Thomas was editor-in-chief. They were expanding the number of titles that they were publishing. Before that point they pretty much did about a dozen titles a month and their schedule was in such good shape that they would mail the whole issue upon completion, to the Comics Code Authority, and, once approved, the Authority, in turn, would mail it on to the printer in Sparta, Illinois.

When they began expanding their titles, they started to fall a little bit behind. At that point they couldn't use regular mail anymore, so they started using messengers to gain a few days.

I think someone noticed the sudden increase in messenger bills and came to the conclusion that they should just hire someone at minimum wage and they could save a lot of money. That's when my postcard arrived. They said, "Hey, here's someone who will work for free. You can't beat that."

Even so, I think Roy insisted that they pay me something. It was about 20 years ago. Like a pit bull I hung on to Marvel a long time without letting go.

Then in March of '92 I decided to finally leave to become editor-in-chief at Topps comics. Once again, directly thanks to Roy Thomas, who, along with Tony Isabella, included me on a list of people for consideration as editor-in-chief. Roy was there at the beginning of my career at Marvel and one of the people responsible for me coming over to Topps as well.

What was one of your most memorable events at Marvel Comics?

Probably the first comic book that I was full editor on. It was kind of a strange one. It was the 50th issue of Marvel Premiere. Around that time I was Roger Stern's assistant editor and he had decided to go freelance. They promoted me to edit the title.

A pet project that I had wanted to do for years was an Alice Cooper comic book. I finally got to do it in that issue of Marvel Premiere. It was an unbelievable amount of fun. The Alice Cooper people flew Roger Stern and myself first class down to Detroit, Michigan to see Alice in a live concert.

Going to that concert was like the same thrill I had when I first started at Marvel. Imagine getting to be around people like Stan Lee, Roy Thomas, Herb Trimpe, and all the rest of the Marvel bullpen.

Being an Alice Cooper fan and to finally get to do an Alice Cooper comic, and actually getting to meet him, go back stage, and to see his show "From The Inside". It was great!

To get to do a comic book based on his rock album, I think, was probably some kind of a first. The fact that it was successful made it even more fun.

I felt I was off to a good start. I thought to myself if every comic that I was going to edit was going to be that much fun, I had certainly chosen the right career.

When you were at Marvel, were you aware of the Comic Book Price Guide and Fandom in general?

I used to get copies of the Update when I was editor of Marvel Age Magazine. I think I started reading each issue for the price information on different Marvel titles. I thought, "Well, if we're writing about these back issues, a kid who may want to buy them should have some indication of what they would cost."

Then I discovered my favorite part of the Update were the market reports. At that point in Marvel history we had decided our mission was to try to get Spider-man on top again. When I first started reading the market reports whenever they would talk about what was hot they never would mention Spider-Man. It was always the X-Men or some Batman project or anything but Spider-man. As fans of late know, Spider-Man did climb back to the top of the heap. The Update was a valuable tool. It gave us an idea of what was going on out there in fandom.

Did market information in the Overstreet Update actually contribute to you increasing the success of a Marvel title?

Yes and no. I think what it really did was give us access to a special area of "market research" in a way. The Spider-Man titles themselves were successful enough that it wasn't like starting from scratch. It already had a loyal following of collectors.

There were people buying it, but what we wanted was for people to really pay attention to it and really enjoy it again.

When we had Todd McFarlane on it, we felt that that was going to do it. In the first couple of years it was a little slow, but I started seeing it get more and more attention in the Update market reports. Here and there I'd read "Amazing Spider-Man is picking up for us" and phrases like that. Fans weren't aware we were working hard for that increased awareness of the title. We stayed away from the hype and just tried to do a great comic. It really wasn't until Spider-Man #1 came out that the title got really huge.

Whose idea was Spider-Man #1?

It was a bunch of people, but mainly I felt that I didn't want to lose any of the momentum we had going with Todd and, at the same time, Todd felt that he had reached a point where penciling and inking Amazing Spider-Man was no longer as satisfying to him as it was when he had begun. Todd indicated that he wanted to start writing a script as well. All the articles I've seen since then have suggested that Marvel (the corporate entity) knowingly decided to create this huge hit when they gave Todd this book.

The real story is that it was just me wanting to hold onto Todd and finding a way so that he could continue doing Spider-Man. I think at one point (maybe a year or so before that) I was trying to get the Amazing Spider-Man comic turned into a more "upscale" format. Around that time it seemed like some of the more expensive books, books with better paper, would have been better for the title because Todd had so much detail in his artwork. We were still on the old standard newsprint comic book paper, which I thought was hurting us a little bit.

I recall saying, "Why can't we just do Amazing Spider-Man in the better format?"

Carol Kalish said, "We want to keep it at a low price. We don't want to tamper with success. But if you want to do another Spider-Man book with Todd, that we could charge a little bit more for, go right ahead." When Todd left Amazing I said,

"Okay, now Mike. Let's do another Spider-Man book. We'll have Todd do it"... and you know the rest.

How did you find yourself at Topps Comics after all that time at Marvel?

The whole time I spent at Marvel was just a just a great time for me. It literally was a dream come true — working there. It was only with a great deal of difficulty that I was able to convince myself that the time had come for me to move on. A lot of the job offers I had been getting before I made the decision to go with Topps, didn't feel right for various reasons. One asked me to move to the west coast but I didn't want to leave my family and friends behind in New York. Or some I declined because of the type of job I was offered. People would come in as project backers and say, "Let's start a company and you'll be in charge. We'll build it from the ground up."

I don't want anyone to think that I, in any way, consider myself an entrepreneur or financial genius. That's more in Bob Overstreet's line (chuckle). I'm someone who, if I'm lucky enough to have a good solid company behind me and I feel I have their support as editor, will act like the money I'm spending is mine and like it's my own time.

But the reality is a little bit different. When I started at Topps, I was approached by Len Brown (who is the creative director) and Ira Friedman (who is the vice president of new development and now the publisher of Topps Comics.) They told me, after lots of years considering the idea of Topps going into comic book publishing, that they were finally going to do it. They seemed quite serious about it and they were a very successful company. It seemed like something that would fit in with what they were already doing (i.e. Bazooka bubble gum and the Topps trading cards).

As a matter of fact, the other day, Dwight Zimmerman, my assistant, and I were coming home from Brooklyn on the subway. Sitting across the aisle from us were two teenagers, probably brother and sister, both reading horror books and chewing bubble gum. I remember thinking to myself, "I think we made the right choice here."

A lot of comic fans are very excited about the Dracula adaptation Topps is publishing. Would you discuss your role in the project?

Well mainly, I get to be a fan again. In many ways I keep thinking I must be the luckiest guy around.

By the time I was hired they had already been working with both Roy Thomas and Mike Mignola. They already had the Dracula comic book started. As much as I'd love to take credit for it, that was all Ira and Len's doing. I think they couldn't have made any better choices.

What is Roy Thomas like to work with?

Roy, of course, is someone who has an unbelievable background in comics. It's so easy to forget how many things he's done because he's been around so long. Roy Thomas is well known for loving Golden Age material and he's great at capturing the best parts of it in his writing. It's one thing to be a fan of something and love it. It's something else when you have the talent to realize what was good about it the first place, and not just try to copy it...but to bring it back...breathe new life into it, and make it exciting all over again!

Occasionally you read about various movie actors who are so good that they don't get taken seriously because they make it look so easy. Movie adaptations are often misunderstood in the same way. Roy has done so many adaptations now... and he's done them so well, that people are almost quick to dismiss it as, "Oh, that's just an adaptation. Any one could do it."

I think all anyone has to do is look at how many adaptations don't work out at all. You can tell when someone just ran a script through the typewriter and didn't put any effort into transferring it from whatever medium it came from, and really making it work as a comic book.

I think Roy is someone who is perfect at this sort of thing. He has written both novels and screenplays, so he's intimately aware of how these particular forms work and, most of all, function. So, when he's taking material from either of these sources (and in the case of Dracula, both) and turning it into a comic book, he knows what to keep in and what to leave out...and how to pace it. Folks tend to underestimate the amount of time and thought that Roy brings to such work.

How did you select Mike Mignola for the artist for the Dracula comic book?

Once again I think Ira Friedman and Len Brown deserve all the credit here. They did all the work to track Mike down. Both Marvel, DC, and all the other companies pretty much have their extensive rolodexes or lists of writers and artists with all their addresses and phone numbers. When a new company is starting out, they practically have to send out a search party. But what I think they'd found was Mike's Batman book, "Gotham by Gaslight,". They felt that Mike's style was the look they wanted for the Dracula adaptation. Since the comic book is based on the Francis Ford Coppola movie which in turn is based on the Bram Stoker Dracula novel, I think their choice of Mike was exactly right. They were very selective as the artist because they wanted the project to have just the right feel and look. You can have the best script in the world but if the artist isn't just right it can ruin the whole effort. Amazingly, when they contacted Mike it turned out that one of Mike's dream projects was to do a faithful adaptation of the novel.

> "Like a pit bull, I held on to Marvel a long time without letting go."

What did you think of the Dracula screenplay?

I thought it was excellent — Hart did a brilliant adaptation of the novel, incredibly faithful with a few little innovations here and there, most particularly the prologue which tied the novel gracefully with the legend of "Vlad The Impaler." Hart, in his research, found the Vlad legend was the major inspiration for Dracula, so he tied that legend in at the beginning, which I thought was a clever touch. And, because it was a movie, he had to do certain trimmings or condensations of things just to make it all work. He probably beefed up the romantic aspect a bit and maybe exaggerated a few things here and there. But on the whole, it is, without a doubt, the most faithful adaptation of the novel ever done.

Mike Mignola read the screen play and he thought as highly of it as I did. The high quality of the screenplay was the contributing factor to his agreeing to do the project.

Was Mike concerned about any aspect of the artistic chores?

Yes, he was reluctant to do likenesses of actors. We felt strongly that if it's a movie adaptation people would like to see the characters look like they did in the movie. We persuaded him to at least give it a shot. Mike is an incredibly talented artist and he's probably also one of the most self-deprecating artist I know. He says, "Oh, I can't do likenesses, I'm not one of those guys who can do those things..."

We're well into the third issue now and I think Mike probably does some of the best likenesses of any artist who's done movie adaptations that I've seen. I can't speak highly enough of his work!

Another concern of both Roy Thomas and Mike Mignola was their mutual interest in making sure that the whole thing was not only a good movie adaptation but also a good comic book adaptation of Dracula — that is, it would stand on its own whether or not there even was a movie.

We were lucky that there was this great movie being done at the same time because it gave us the screen play. But they both were very conscious of making their version of Bram Stoker's Dracula stand on its own as a comic. You can see the phenomenal amount of effort that they put into it to make it work. Mike is, and words fail me here, just an incredible artist. You can tell that this is a labor of love for him.

Has either Roy or Mike seen any of the film?

Mike has had the opportunity to attend a screening of a rough cut of the movie with Francis Ford Coppola and George Lucas... just the three of them, can you imagine sitting in a screening room with just the two of them listening to their comments?

Does Mike contribute to the editing in any way?

There are certain things in the original comic book script that Roy did that Mike now knows may have been changed in the film version, Mike can do a little bit of the editing on the book himself to help keep it aligned with the film.

He's pretty much keeping 98% of what Roy had in his adaptation — but knowing which scenes to play up a little bit and being a little bit familiar with the pacing of the film, Mike may add a few panels on one page so that he can have less panels on another page in order to enhancing the story and giving certain scenes a little more impact. He's working to serve the good of the story first and for that especially he is to be commended.

Most comic fans and film buffs are familiar with the 1932 Bela Lugosi version of the movie. Are there any of the "Lugosi" elements in the Coppola version?

That's one of the things that Francis Ford Coppola addressed at the San Diego comic convention in a question and answer session after they showed clips from the film.

Francis was one of the guests of honor at the Con. He was very candid, and down-to-earth, and very unpretentious. I mean, this is the guy who has won academy awards and who the critics hail as one of the greatest directors of all time. When you talk to him, you can't find a friendlier, more down-to-earth guy.

One of the questions asked was, "What was the most difficult problem you had in making the movie?" His answer was that his single biggest problem was all the previous movie versions of Dracula. Francis explained that his first reason for wanting to do the movie was that he wanted it to be the first version that remain faithful to the original novel. He felt that no one else had done that. Secondly, he wanted to bring in as much creativity and imagination to this version, almost approaching it as if there never was a Dracula movie before.

He told all his people "here's the novel and all the original source material. Let's make a movie based on this. Forget everything you've seen before!"

Francis also indicated that one of his great difficulties was hiring the production people and the special effects people. Since they'd all worked on other big films and were used to doing things a certain way, Francis had to work extra hard to try to get the crew to see the film in a fresh way.

Are there any new twists in the film that you could share with Update readers?

Let's see.. I think if you look at the bat, it's a far cry from the usual rubber bat on a string! It's more like turning into a "man-bat" creature. When he turns into a wolf it's more like a werewolf. Coppola is making a modern film, yet at the same time he's using a very interesting approach to the special effects

While all other movies now are doing all sorts of things with computers and state-of-the-art, he's doing everything in the studio and working with effects and camera tricks that were actually invented at the same year the novel was written. They are incorporating a certain richness and texture and I believe they are utilizing these beautiful costumes created by a famous Japanese designer.

I know there's a coffee-table hard cover book being done just about her costume design work on the film. He has gone to extreme lengths to try to make this a very different Dracula movie because when people hear Dracula they feel, "Oh, I've seen it a million times — same old stuff."

That's one of the major problems he's overcome. Since Francis has done all that, it's made our job a lot easier. We are working with Hart's screenplay and they supplied Mike with voluminous references including stills from the pictures, production designs, story boards, and, of course, mailing him set visits with the rough cut.

I have to say that we couldn't ask for any better cooperation than what we've received. Everyone working on the movie approached everyone else on the comic book with the utmost respect. They are treating Mike and Roy as the pros they are. They are not looking down their noses at "comic book" work. They are treating them as fellow artists. Once again, we can't thank them enough. This is just a dream relationship and it's the kind of creative environment you wish all your projects could have.

In your opinion, what is the secret of being a good comic book editor?

One of the secrets of editing is that it's actually a lot harder to do a bad comic book than a good one.

If you think about it, a plot, story, or script comes in and it's absolutely great, well, what does the editor have to do? You just say, "Great. This is wonderful." And you move it on to the artist.

And if the artwork comes back, and it's sensational? Once again, there's nothing for me to do there except just move it on to the next person. That's been the case with this Dracula comic.

But a bad comic book is nothing but work. It comes in, it has weaknesses and problems. Well, guess who has to fix that. If the artwork has lots of problems, well, that's more work for the editor. And so it goes with a bad comic all the way down the line.

It's less rewarding too... sometimes there is only so much you can do to fix material that misses the mark. Whereas in the case of the Dracula project, it's just like I've won a contest to watch a great comic book being created, and getting first look at it at each of the different phases of production. This is really just plain fun for me. There's great joy just being involved with it

What kinds of promotion has Topps been doing for the Dracula comic book series?

"One of the secrets of editing is that it's actually a lot harder to do a bad comic book than a good one."

When you have that kind of talent working on the book, it really gives us a lot more time (Ira Friedman and myself) to spend on other aspects of it — the production side, making sure the color separations come out well, and the promotion side including advertising. We've gone to all the trade shows and conventions this year. The shows are really fun.

Your promotion question reminds me of when I was a kid in the Bronx growing up.. I lived across the street from a guy who is now a great comic book writer named Stefan Petrucha. (His Nexus The Liberator just came out from Dark Horse Comics). Anyway back in those days, every now and then I'd pick up a new comic, I'd finish reading it, and I'd just enjoy it so much that I couldn't wait until the next time I would be seeing him. I'd literally run out of my building, go across the street, and buzz his house and say, "Look, you've got to read this comic... it's great!"

I feel like that's almost become my job now in a way. I've stumbled on to this great comic book. To me it's amazing that all comic fans don't know how great a writer Roy Thomas is and Mike Mignola has got to be one of the greatest comic book artists working now. There are so many comics coming out, it is sometimes unfortunate that a great work gets lost in the shuffle

It's the same way I would like someone to bring good stuff to my attention. When they do, I get excited about it and I'm happy they pointed it out to me. That's sort of how I feel about my job lately — to make sure that comic fans are aware of this excellent series that's coming out.

I want to thank you Jim, for taking time out from your busy schedule to share your insights with update readers.

Thanks Gary, you guys make it easy.

Len Brown
Creative Director of Topps Trading Cards

Len, when and where were you born and how did you get started in comics?

I was born in 1941 and I'm a native of Brooklyn. I've worked in Brooklyn all my life, though I lived in New Jersey for years.

Actually before I could read, I was fascinated with comics. I had an aunt that used to bring them to my house and read them to me. I remember especially a lot of the Dell books being in the house — the Walt Disney stuff, Mickey Mouse, Donald Duck.

What comics did you like as a kid?

At about the age of five or six, I remember seeing my first Batman and Superman comics and really getting hooked on that. The 1940s were a great era for comics... it really was a Golden Age. And there were a lot of titles to choose from.

Also I am this great fan of the original Gilberton Classic Comics. I had pretty much a complete set at one point. I also have affection for the original Fawcett Capt. Marvel. I loved Quality Comics with Doll Man and Plastic Man. I was also a big fan of Big Little Books.

Do you recall a specific story or plot that particularly sticks in your mind from those early days?

It's funny you should ask. I just mentioned this Batman story to Joe Desris in hopes he would help me identify which comic it's in. As you probably know, Joe is quite the expert on anything Batman, Anyway, I can remember as a youngster looking at a Batman comic. I seem to remember a story (I know this sounds a little funny) that had something to do with how Robin got his green pants. Somehow Batman and Robin were involved with some green aliens and one of the aliens (at least in my memory) was trying to turn Robin into a green skinned alien like himself.

Again, this was many years ago and I may not be getting all the details right but that's how I remember the basic elements of the plot. I'm still trying to locate that story, if it exists. Maybe some Update reader will know of the story.

The idea of aliens made a big impact on me because I was always very interested in science fiction... science fiction radio shows, comics, pulps, and especially movies from the fifties.

What was your first science fiction film?

I guess "Rocket Ship X-M" is the first one I can recall seeing theatrically. That came out in '50-'51. I was probably about nine or ten years old. I thought it was incredible.

I could probably watch "Rocket Ship X-M" and still think it had a lot of merit. I think for its time, it was an interesting space movie. I don't know of many films that far back that were set on Mars.

I also remember the total magic of "Destination Moon" and "The Conquest of Space". That was a George Pal film. I remember vividly "War of the Worlds" coming out and I couldn't wait to see it. It opened

up in New York first and it took about three months before it came to the outer boroughs, to Brooklyn where I lived. It finally came out in my neighborhood on the very weekend that Charlie Hassle so I missed it. It took years until I finally got to see it. That one still holds up quite well I think

Another film that I thought was incredible -- this one holds up for me today -- was "This Island Earth". Tremendous film tremendous script! As I recall, it was based on a pretty well respected science fiction novel that was out around that time. I think a fellow named Raymond Jones wrote it. I also thought the special effects were great.

How did you originally come to work for the Topps company?

Interestingly, it was by meeting the fellow that originally held my present position. He was pretty much the creative director. I met him when I was about 13 or 14 years old.

He was a wonderful person named Woody Gelman who deserves to be famous in his own right. Most of early fandom new of him because he founded Nostalgia Press in the mid sixties. Back in the late thirties, he started as an animator for Paramount Studios and worked on those great early Popeye, Betty Boop, and Superman cartoons. He also worked on the famous "Gulliver's Travels" full length animated film. It was released in the late thirties or early forties and was really superb

Woody was eventually fired around 1942-43 trying to form a Union at Paramount -- an animation union. He then came to New York and opened up an art service and the President of Topps at that time started to do business with him

Ultimately he was hired by Topps but in his first few years he also published kids books (around 1955). They were a series of paperback kid's magazines, one of which was based on the Davy Crockett craze at that time. He didn't have a license to do the Walt Disney Davy Crockett but he put out a couple of his own Davy Crockett fictional adventures.

He also did books called The Power Boys (who were two teenage detectives and were like The Hardy Boys). The magazine was called "Triple Nickel" books and sold for fifteen cents and didn't do well. They came out in around 1956. I think he put out about eight or ten issues of "Triple Nickel" books, all told.

I've heard that the "Triple Nickel" books are quite collectible.

They really are. I still have a few of them and I'm happy to say that I had a letter published in one of the early ones. I wrote a letter to the magazine, which was in New York City. Since I lived nearby, Woody called me up and told me that the magazine was going to fold and that he had a job for to work at Topps Chewing Gum. That's what it was called back then, not the Topps Company

He accepted the job and invited me down to his office one day and we became friends. Woody was a terrific collector. He loved pulps, comics books, comic strips, old magazines, original comic art, and illustration. Ultimately I got to see his collection out at his place on Long Island.

I had been pretty good friends with Woody from the time I was 15. When I hit 18, I was about to start college so he asked me if I would like to help out in the office a few days a week, after classes. I thought it was great because I loved hearing him talk about all the old comics, especially the newspaper strips which he really loved. This was when fandom was very small, so to find somebody who loved and collected comic books and strips, science fiction, and pulps was very unusual back in the '50s.

I actually grew up fatherless and that's probably why Woody became like a father to me. He was one of my closest friends throughout my life. Unfortunately, he passed away about 10 years ago.

Woody, besides heading up the Topps creative department also founded Nostalgia Press which was a great publishing company. He was one of the first to reprint old comics and Sunday strips in hardback and trade paperback

Anyway, I went to work at Topps in 1959. Woody actually wanted me to start work about a month earlier but I waited for my 18th birthday because it was a lot easier.

You see, back in those days if you were under 18 and wanted to get a job, you had to get all these working papers, tons of them, and you had to go through a rather horrible physical exam by state of New York doctors. So I begged off until I was 18. The exact day I started was the day after Columbus Day on October 13, 1959. I've been with them ever since. It will be 33 years by the time this article comes out.

How many people can say that after 33 years they are still working for the same company?!

Very few I suppose. There I was, helping out and loving every day that I went into work because it wasn't really even like work. It was actually a chance to talk about things we were interested in, especially collecting, and, of course, what might make a good trading card series. It was a great time in my life.

One last fandom note about Woody that he deserves credit for, especially since the new "Little Nemo" movie is out. Woody was the first person to bring Little Nemo back in book form after years of obscurity. He published a whole series of comic strip reprint books featuring early Mandrake and Phantom material. He had a deal with King Features and was reprinting a bunch of stuff in his own magazine called "Nostalgia Comics" which was a quarterly publication. Woody and one other fellow named Ed April (out of Michigan) were the only publishers in the '60s putting out comic reprints. Woody was quite a pioneer in this area.

Could you share some of the background on the Dracula project?

Ira Friedman, who is our publisher, has a very good relationship with Les Borden of Columbia Pictures. Les had told Ira about the plans for the movie. I first heard about the possibility of doing a comic a little before they started to film.

It was back in December '91 or January '92. Ira and I felt Dracula would make an exciting comic publication, especially knowing that Coppola was associated with the film. Then I heard who was in the cast. People like Anthony Hopkins as Van Helsing. I've seen some photographs and Hopkins looks terrific.

Gary Oldman is playing Dracula in various incarnations -- with all kinds of great makeup. At different points in the film, he turns into a werewolf, a demon, and a giant bat creature -- it just looks fantastic. I'm really looking forward to seeing this! We felt that Dracula would be a great first book.

At that point we still needed an editor for the comics. We had a few leads and we were talking to a couple of people but Jim Salicrup kept being suggested from several different arenas.

After considering some excellent candidates we chose Jim and he's been a joy to work with. We found the right guy with Jim. I know people in the industry have tremendous respect for him. We spoke to some artists and writers who had worked with Jim... he really had the credentials. He's very enthusiastic and very knowledgeable. He's lived and breathed this stuff since he was 15 and he brought with him a human dynamo, Dwight Zimmerman.

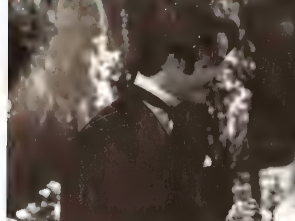
Academy Award winner Anthony Hopkins as Dr. Van Helsing along with Richard E. Grant, Bill Campbell, and Cary Elwes in "Bram Stoker's Dracula".

What has been the biggest challenge to the Dracula project?

I guess getting the talent in place. Lining up Mike Mignola and Roy Thomas was a coup! And the response has just been incredible. When we went public in the Buyer's Guide several months ago, word was already starting to leak out. We had been talking with potential editors and artists for the Dracula book. Everyone thought it was a natural for Topps to get into comics. We've been greeted with great enthusiasm.

How did top management feel about the idea of publishing comic books?

Topps is completely committed to it. Few know it but actually the idea of producing comics was discussed way back in the early '60s! I used to talk to Woody Gelman about Topps publishing comics and he thought that we eventually would publish them. In fact, back around '59 or '60, I



Keanu Reeves and Wynona Ryder in Francis Ford Coppola's "Bram Stoker's Dracula"
© 1992, Columbia Pictures Industries, Inc.

actually saw a mock-up of a 32 page Bazooka Joe comic book in our files. Evidently some serious negotiations to distribute or co-publish it had occurred with Archie Comics . but for one reason or another it just never happened.

Does that prototype comic still exist?

No, I don't think so. I haven't seen it for decades. God knows what happens to those things. I guess it might be a valuable collector's item today if it still existed.

For you personally, what has been the most exciting aspect of the Dracula project?

Knowing that we got such top talent. Mike Mignola's art is really incredible. I'd been a fan of his previously.

How did you originally contact Mike?

We left a message on his machine saying that we wanted to discuss a new project. Then Ira Freidman got him on the phone and told him that the project was a comic book.
Mike was pretty busy so at first he almost declined. But when he heard it was Dracula, Mike said that Dracula was one of his very favorite books of all time... and that he'd always wanted to do a Dracula comic book that was a faithful adaptation of the novel.
Mike seemed to feel that it was only by chance that we contacted him, but really that isn't so. Mike was a real contender for the Dracula book from the very beginning.
I'm a big fan of Mike's and so is Ira. We had seen his "Gotham by Gaslight" — that great Victorian period piece that he did. I've been really thrilled about his doing the art for Dracula.

How did you decide on a writer?

We didn't know too many writers in the field at that point. So, I called Roy Thomas, who was a former roommate of mine. Roy and I had roomed together back in the mid '60s before we each started married life. We were young bachelors together in Brooklyn for a couple of years and I couldn't think of anyone who I'd rather write the book than Roy. Roy was a big Dracula fan and had written a great Dracula series for Marvel in the past.

What comic book projects are you planning for the near future?

One project is going to be sensational. We have the trading cards and comic book rights for the upcoming film "Jurassic Park". It's Spielberg's major motion picture planned for release in July.
It's going to be a terrific comic book because the story is so great. We are also 90% sure that we have a top artist lined up for it but I can't say who it is yet. I can say that it's an artist that all comic fans are familiar with. This guy is a top talent and he'll really do justice to this exiting property.
The other exciting thing that we are announcing is a "Mars Attacks" comic book series.

Is this the first time that a comic book is based on a trading card (as opposed to the other way around)?

No, there has been a "Dinosaur Attacks" comic book on the market from Eclipse.

On the front of the card there would be a picture of maybe Frankenstein, looking hideous. A typical gag would be a Frankenstein creature saying, "Boy, they sure have ugly girls in this neighborhood." That was a fun series. Jack Davis did an original (and quite beautiful) painting for each card!

Do any of those original Jack Davis paintings still exist?

I suppose they do. About two or three years ago Topps had a huge auction through one of the major New York galleries. They went into the archives and auctioned off the artwork. Whether those originals were part of the auction or not I'm not sure.
Unfortunately, in the early years of Topps a lot of things weren't kept track of, never thinking that they might be historically valuable. Some stuff was just given away, some stuff was lost, some of it was stolen!

A number of collectors have indicated that they would like a to know a little "Topps History"... so before we close our interview would you answer a few "trivia" questions about the company for Update readers?

I'd be glad to try.

First, who developed the first Topps trading sticker?

In the early 1960s a fellow (who was very important to Topps), named Stan Hart. He went on to win an Emmy as a lead writer for the Carol Burnett TV series. He's also been a contributor to Mad magazine for decades. He's a very witty, creative person — a terrific man. It was his idea to broaden our card line with stickers.
So we actually sat around (Stan, Woody, myself) and came up with gags for a sticker series. We called them something really innocuous — "Silly Stickers".
I remember one sticker said, real big, "TWA" with an airplane and then underneath, smaller, it would say, "Terrible Wobbly Airline." That particular sticker got us in trouble with TWA, of course.
We did parodies of real stickers that existed — like travel stickers. I remember we did one that, at first glance, looked like the "I enjoy the view along the New York State throughway" sticker that was common at the time. Our version would show cars bumper to bumper and when you got close to it you would see in small letters, "I enjoy the views of the auto wrecks along the New York State throughway" and you saw that the cars were actually smashed and crashed. But from a distance it looked like a legitimate travel sticker. The first sticker series did very well.

What was the first Topps product produced?

We put out something that wasn't really a trading card called "Flip-O-Vision" which was a make-your-own flip book. There was a big strip of photos which you actually cut into 30 little pictures. It was a scene from a movie. That was about 1948-49. I remember one of them being Ralph Byrd as Dick Tracy. "Flip-O- Vision" was not a trading card. We did do a card series called "Pixie" that was very early in the history of Topps. This wasn't your traditional card. I would say that it was only an inch wide by maybe an inch and 3/4 long. It was just like a little fragment of a trading card. It was called "Pixie" because of the size. Basically it was fairly educational.

When was Bazooka Joe invented?

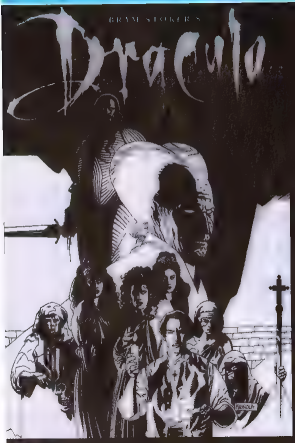
Sometime after WWII. There was an article on the history of Bazooka

I fondly remember the original "Mars Attacks" cards that came out in the late fifties. Were you involved with that series?

Yes. I wrote the backs of those cards. Woody Gelman and I dreamed up the series together. As a matter of fact, Jim Salicrup has asked me to write some of the comic when it gets going. It ought to be an exciting project.

Do you recall another early Topps item that was basically a satirical sticker?

I think you're referring to the Topps sticker called "Ugly Stickers." That would have been about '64 or '65.
Also back around '59-'60 we did a Jack Davis Topps card series called "Funny Monsters.". They were drawn by Jack Davis of MAD, EC, and TV Guide fame.
A lot of collectors inaccurately refer to the "Funny Monsters" series as the "you'll die laughing" series...because we used to use that phrase on the back of the card, along with some sort of monster joke.



Artwork from the Topps adaptation of Bram Stoker's Dracula and the special Cards available only in the comic!

© 1992 Columbia Pictures Industries, Inc.

I PROMISE YOU, LUCY, I AM DOING WITH MY...
LET'S TALK ABOUT WHERE YOU'VE BEEN!
Dearest Mina, All is well here. The Count has vanished. I remain for a week to tutor Ivan in the English Custom.
Jonathan
TO BE CONTINUED...

Joe that Bob Stewart wrote (he sometimes spells his name "Bhob"). Currently he works with Joe Orlando up at DC comics. Bob had worked with Topps in the '60s. He was one of the people Woody Ge man brought in.
Bob was really more of an idea/gag man, one who tried to come up with concepts. I think he did some sketching for us but I don't think he did too much finished art.
He wrote an incredible article on the history of Bazooka Joe a couple of years ago, and I remember thinking, "How did he find those things out?" I was astounded at the details.
Bob Stewart was only at Topps for about three or four years I would guess. I've been there 33 years now and he knew stuff that I didn't know. Just roughly I'd say that Bazooka Joe came out around the late '40s, early '50s.

Who thought of the name "Bazooka Joe"?

One of the original founders of the company was a fellow named Joseph Shonn. He had a son, Joe Jr. who ultimately became my boss. Joe was a great guy. I heard that he named Bazooka Joe after his son because his son was a young kid at that time.

Where'd you get the idea to put comic strips in your bubble gum?

I don't know that. I've been there a long time but that was way before me. I know that at one point Topps had a deal with one of the big newspaper syndicates to use some strips. I think it was the Chicago Tribune Daily News syndicate. They printed little four panel comics (this is pre Bazooka Joe) of some of these syndicated strips, but nothing that was big. There was a strip I remember called "Crax and Jax." I remember seeing that as a Bazooka comic.
The penny Bazooka was a bigger size back then — you'd be amazed if you saw the original comic that went into Bazooka. It was pretty darn big! It was at least triple the size that it is today or even bigger.

Thank you Len for spending time with us and for your excellent information.

Thank you.

Mike Mignola
Topps top Dracula artist

When and where were you born Mike?

I was born in Berkeley, California on September 16, 1960

So that Update readers will know, how do you pronounce Mignola?

My name is pronounced with a short "i." and a "y" sound, as if it was spelled Min-yola. Having a name like that I've been desensitized to mispronunciation unless they are completely new and original. I've got some close friends who pronounce it incorrectly and I don't even notice.

Your name has become one of the more prominent cover artists of late. How did cover work become such a large percentage of your work?

You're right, the last couple of years I've been doing a lot of covers. Since I was living in New York at the time, I was up at the offices of both Marvel and DC all the time. People come up to you and say, "Can you do a cover for this?" and you say, "Oh, sure. Just one cover. That takes two days. I'll squeeze it in between my regular work." So I ended up saying "yes" to so many things that instead of being able to squeeze them in between my regular jobs they became these giant projects — doing five covers at a time here, four covers at a time there... Fortunately, I am in California now so the offers don't pile up like that anymore. But I'm kind of glad to be away from that because I do want to concentrate on drawing whole jobs again.

Which covers do you feel represent your best work?

I was very happy with. Some of my Fafhd and the Gray Mouser covers and a couple of the X-Men classic covers that I did also.
I did a cover, I think for the last issue of DC's Shadow series, that I was very happy with. That was actually one of the toughest things I've done because the editor was Mike Golden (who I am a big fan of) and I was trying to go for a Mike Kaluta kind of a thing, who I am also a big fan of.
It was really tough to actually have to bring something in and show it to Mike Golden. I never want to have that experience again. I can't think of any editor I've worked for who's also such an excellent artist. So, it was kind of intimidating.

What part of cover work is the biggest challenge?

On so many other jobs that I've done, especially some of the X-Men classic covers, it was tough just trying to come up with

© 1992 Columbia Pictures Industries, Inc.

© 1992 Columbia Pictures Industries, Inc.

something — going through the book and trying to find something interesting to make a cover out of.
Also it's sometimes just too easy to say, "Oh, here's another cover, we'll just have all the characters running or something."

What part is the most fun?

On the fun side, I really enjoy doing covers because I like taking a scene that someone else has drawn and expand on it. This person has done maybe four or five pages that day, so he was forced to rush through a certain scene that he might have liked to work on a lot longer. In contrast, I can take two days to draw a particular scene which allows me to really embellish the work
I especially love anything involving a monster. There were a couple of X-Men classic covers that I drew with Wolverine fighting monsters. Maybe Dave Cochrum had to rush through page after page while I enjoyed the luxury of more time. I could take two days to really draw the hell out of the monster and then really have fun putting in extra textures and things like that. The toughest trick is coming up with a real cool scene and working on a real dramatic composition kind of thing. I feel that some of the good qualities that I bring to my covers is the result of the fact that I am influenced by old poster art and old illustration art. Rather than being someone who is terribly influenced by sequential stuff (like comic book story telling), I'm greatly influenced by a lot of old American illustrators such as N.C. Wyeth, Howard Pyle, and others. J.C. Leyendecker for instance, is just amazing at doing single illustrations. I've looked at a lot of that material. It's actually a little difficult for me to point at my influences because there have been so many

Have there been any comic book artists that have affected your style?

Yes actually. About ten years ago I had a major turning point in my career when I started looking at Frank Miller.
Frank was doing Electra and went on to do Dark Night and other stuff. Suddenly I realized how important and how much fun story telling was. Before that, I'd been kind of a "pretty picture" kind of a guy. Frank turned me completely around.
Then, when I did Cosmic Odyssey a few years ago, that was the first time since I was a little kid that I really made a study of Jack Kirby. I went through this whole Kirby thing. So, I've been through so many different phases where I've been looking at artists work for different reasons.
I think, unfortunately, many artists these days don't look at that many different styles and approaches. I know a lot of young artists who will look at a specific artist only briefly, maybe pick up two or three "tricks" but then don't take the time to really analyze and understand what that particular artist was really doing.

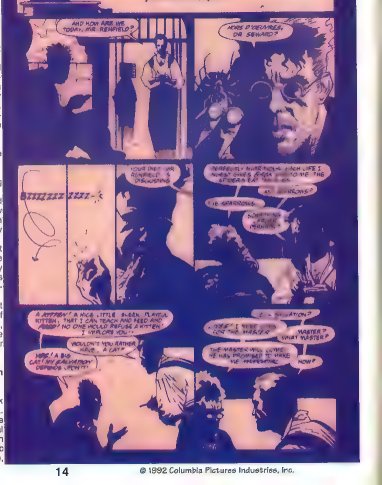
Could you elaborate on the "pretty picture" approach to comic art a bit more?

Sure. As a kid my early influences were guys like Frank Frazetta, Bernie Wrightson, Barry Smith, and Mike Kaluta. I knew them primarily as guys who did this very illustrative kind of work. While these guys were also great sequential story tellers, what I looked at most was how beautiful each panel was. To me, in those days, my idea of great comic books was basically you do one really nice pretty picture, then you do another nice pretty picture.

Looking at somebody like Frank Miller made me realize that there doesn't have to be a pretty picture in every panel. Every panel doesn't have to be this elaborate thing with backgrounds and intricate detail.
As I've gone in different artistic directions, I've realized that I want to do some "pretty pictures" but maybe just every three pages. Having too many overly detailed panels can slow down the story. Sometimes you want to slow down the story; sometimes you don't. But to have a five panel sequence where things are 95% silhouette is sometimes much more effective than drawing every brick, and every bush, and every leaf every time.

The pacing of the story can be controlled by the detail of the drawing?

Exactly! One of the guys who I think is a genius at this is Craig Russell. I've seen various jobs of Craig's where he'll have a full half page or even a full page of some fantastically detailed landscape followed on the next page by seven little tiny panels showing just heads talking and dialog. That's not what they call "Marvel-style" story telling, but it's such a nice, quiet, illustrative way of doing it.
These are concepts that I try to incorporate into my stuff. In fact, even the page I'm working on right now uses this idea.
The first half of the page is a big London street scene where we see buildings and people in the background and the rest of the page, for the most part, is zooming in on these people's faces. We've seen where they are, and now, instead of just arbitrarily throwing backgrounds in here and there, I've let that one establishing shot work for the whole page.
Another thing that I've done in the last couple of years is really design this stuff specifically for color. If I do a big, giant sp ash kind of page, a big establishing shot, and I establish a certain thing like a castle in a certain color, and I want to put these characters in or in front of that


What manner of man is this?
E.M. Forster, soldier of the Form of Nothing and Thermodyne, just returned from a life in Fallen Europe with an unshakable hunger for life in any form
AND HOW ARE WE TODAY, MR. FERGUSON?
HOW'D YOU KNOW MY NAME, DR. BANNER?
BZZZZZZZ ZZZZ-
YOUR DAD'S AN ASSHOLE!
I'M GORGEOUS!
AGAIN?
BANNER - BLIND FOOL! WHEN LIFE IS NEVER SAFE, WHEN DEATH STALKS THE FUTURE AS WELL AS THE PRESENT!
ALL RIGHT!
A MOMENT'S A WEAK LITTLE BEING, PLAYED BATTED ABOUT BY THE WINDS OF FATE! YOU HAVE NO CHOICE! YOU COULD NEVER HAVE CHOSEN OTHERWISE!
THERE'S NO WAY I'M GOING TO LET YOU DO THAT!
WANTED TO WHAT, HUSTLER?
WELL, I'M NOT EITHER, SON. I CARE!
THE MASTER WILL LISTEN TO NO INTERFERING NOW!
HERE'S A BIG CAT! MY FAVORITE!
I'M NOT INTERFERING!

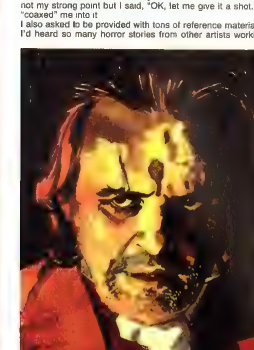
© 1992 Columbia Pictures Industries, Inc.

castle, it just means the next five or six panels that will have no background will be color keyed to the color of that castle.
That's something we've done with the Dracula book. Mark Chiarello, who's coloring Dracula, is keying certain scenes to particular color schemes. For instance, there's a harem room sequence at the end of issue one that's all done in greens. There's another color for the night skies, and another color for Dracula's courtyard. We're letting color help tell the story instead of just throwing it in arbitrarily.

Could you tell Update readers a little more about your involvement in the Dracula book?

It's certainly turned out to be a much stranger project than I every anticipated. Originally I got a call from Topps on my answering machine that said they wanted to talk to me about "something". I only knew Topps as a card company and it was still "top secret" that they were going to do comics
I must say that I returned the call pretty much out of curiosity. I couldn't imagine myself doing any card work or anything like that. But I did call back just to see what the story was.
When they mentioned that it was a movie adaptation, I really wasn't interested. My mental doors were slamming shut. Everybody I know that's done movie adaptations has sworn they'll never do them again. They all said that it was a horrible experience for them.
But then they said it's Francis Ford Coppola's Dracula. When I had read that Francis Coppola was making Dracula I was thinking, "Oh, my God. There's the movie I can't wait to see."
So suddenly they were offering me a chance to see some of the film earlier than anybody else and Dracula's one of my all time favorite books and Coppola is one of my all time favorite directors
I thought, "This might be interesting." It never occurred to me that it might actually be a money making thing. It was just one of those deals where I said, "Well, that might be kind of interesting."
I went into it very cautiously at first. I said I would do it if I didn't have to do likenesses. But then they wanted me to do likenesses. That's not my strong point but I said, "OK, let me give it a shot." They really "coaxed" me into it
I also asked to be provided with tons of reference materials As I said, I'd heard so many horror stories from other artists working on these movie adaptations that I was worried I'd heard them complain that they'd get halfway finished and then suddenly they'd get new reference materials and they'd have to redraw half the book.
I didn't need to worry so much. I work directly with the studio getting reference and they've been great. They've bent over backwards to accommodate me. They sent me the movie script and it was great That was the final deciding factor

"...many artists these days don't look at that many different styles and approaches."



Anthony Hopkins as Van Helsing in Bram Stoker's Dracula.
© 1992 Columbia Pictures Ind., Inc.

What has been your biggest challenge while drawing the Dracula adaptation?

The most challenging thing (actually this is a good point) is doing something where I have literally maybe 1000 photos for reference. I'm generally working straight from the photos The challenge is still having it look like a Mike Mignola job — being able to still do my kind of story telling.
It's much easier for me to do a pure Mike Mignola job when I'm just drawing stuff from my head and the only likenesses are me looking into the mirror for facial expressions.
Suddenly, I'm trying to draw a faithful likeness of Keanu Reeves and I can't look in the mirror, make a face, and then draw. I've got to go through the photos of Keanu Reeves and look for a shot that matches what I want. That's tough. I can't say I'd ever want to do it again. I am compromising the way I would do things and I'm sacrificing certain other things to get the likeness correct. It's been interesting.
People that have seen the work, so far, have said, "Yes. It looks like a Mike Mignola job." That's kind of a relief.

What has been the best part of the project for you?

That's a tough one to say. First, I think I'm just happy with the overall look — the fact that we've had enough room to really tell the story comfortably and not have to rush through it.
Second is the fact that some of the movie adaptation is not actually in the picture. There's a lot of stuff that was filmed but cut out of the movie, so there's a lot of extra story in the movie asaptation.
Third was the chance to meet Francis Coppola and and fourth was the opportunity for me to actually work on the picture some.

How did you first meet Francis Ford Coppola?

I first met Roman (his son) and Francis on the set of the movie. Topps worked it out so that I got to go to the set. The big surprise was that they were still filming when I got there so I actually got to watch Coppola directing a scene.

What was that like?

It was fantastic! It was really spooky because I thought I was just going to look at the sets (which I was told were in the process of being dismantled) and go through the photo reference material.
There was a message left by the publicist saying, "Meet me at Studio ". When we walked in, the lights were flashing (which means that they're filming), and there's Gary Oldman and Wynona Rider... and Francis Ford Coppola sitting there doing his movie director thing saying ... "Now you're doing this, and you're doing this, and you turn around, and you want to go back ... but you don't". It was just fascinating
Then to walk around the sets, which were amazing because it was like old time Hollywood. This movie is being made like an old Frankenstein movie. Everything is filmed indoors on closed sound stages with the background literally painted on canvas. It was such a low-tech way of doing the movie, it was really a nice change after watching all the Terminator 2 kind of stuff.

Could you tell us about your contribution to the movie itself?

Well, Coppola liked the comic adaptation so his son, Roman, called me one day to take a look at some castle ideas they were working on. Apparently they weren't quite happy with the way one of the models was turning out. Francis Coppola had an idea of what he wanted and he just wanted an artist to come in and say, "Okay, to get what you want you have to change this, this, and this." They wanted someone who could draw the actual changes. So, I did that.
Later on, they talked about changing a certain scene in the movie that had already been filmed. Apparently they play with this stuff until the last minute. Roman called me again and had me storyboard (in comic book form) a particular scene.
A couple of weeks after that, Francis called me himself and said, "Come on up and we'll take a look at the movie — a real rough cut of the picture." and "Come a little early, we'll have something to eat."
Naturally I said yes. I'm thinking I'll be viewing the rough (this is up at Zoetrope Pictures) with a group of a dozen people from the studio.
But amazingly, when I got there. well, I walk into the little lunch room area and it's Francis Coppola and George Lucas and me for dinner
So I said, "Well, this is pretty much the weirdest moment of my life."
We watched the picture which was a very interesting thing (it was

really interesting to watch anything just sitting between these two guys) and it was such a rough cut (which is something I'm not familiar with)... it was just really interesting to see a not completely finished version of something.
When it was over, we sat around talking about what worked and what didn't work, and what changes to make, and whatever. It was very fascinating.
The thing about it that's the most amazing to me was the way Francis was open to feedback. I mean after all, this is Francis Ford Coppola, one of the greatest movie directors ever, who is practical enough to know that he is so close to this picture that he doesn't necessarily know how it reads to someone who's unfamiliar with it. We discussed if you can tell what's going on, is it clear enough what's going on, does this work, does that work?
As a result of that, Francis called me up a couple of days later about drawing four new scenes that may or may not be included in the picture — some scenes that either didn't work the way they were or scenes where George Lucas had a different idea about how something could be done. I drew four additional scenes and whether they are actually in the picture or not, I don't know. It was a very interesting experience though.
It was weird too. I think George Lucas was kind of looking at me like, "Who the hell is this guy and why is he here?" Every once in awhile I would start getting kind of relaxed, and start having a good time, and have a glass of wine, and I'd glance up at the walls where we were sitting, and there's nothing but framed photos on the walls of Coppola in the Philippines making Apocalypse Now, or on the set of the Godfather — here's Francis with Marlon Brando. I'm just thinking, "What the hell am I doing here?" I've never been so far out of my league in my life.

Could you tell me a little bit about the highly acclaimed work "Gotham by Gaslight?"

That was kind of an interesting one. There's not much to tell, really. I was walking down the hall at DC and the editor and writer kind of took me aside, sat me down in their office, and said, "We've got this great idea."
It was, originally, a much longer story. There was a lot more stuff with the Joker in it, and it was really cool. At first, when talking about it, I said, "Well, it's a period thing. It'll be a pain to draw what with costumes and coaches. Coaches are something I'm drawing today — and they're a nightmare! I hope I never have to draw them again . the spoked wheels and the horses
Originally I was thinking, "No, I don't want to do this" but the story was so good that I thought, "Well, I'll do it this once and then I'll never have to do it again." It was a spooky time there — it was right after Cosmic Odyssey and people generally thought of me as a super hero artist (which is something I never really wanted to be thought of as).
I thought, "I need something to break that up. I need a dark, moody, Victorian murder kind of a job in there." It was an extremely difficult project to do but I thought it turned out very nicely.
It had the benefit of being the first of those "else world" sort of things. They weren't calling it "else world." It was just like, "Hey, here's a weird thing to do." I'm glad I did the first one. I'd hate to be one of these guys jumping on it now, saying, "What do we do now, Batman versus Pontius Pilot?"
I think some of it is getting a little silly. I'm glad I had the naive approach to it. It came out around the time that the big Batman craze was going, so it was actually a very lucrative book, and it came out within a couple of months of a big Wolverine book I did.
So that was actually probably my brief stint at being a popular, fan favorite kind of guy — mostly because I was doing Wolverine and Batman. That was a very good year for me.

What is your art background?

I went to an art school in California. I also went to a junior college for a couple of years. By coincidence I attended the same junior college as George Lucas That was Modesto Junior College. Then I went to the California College of Arts and Crafts in Oakland. But even though I do have an art background, like most people in comics, most of the stuff is self-taught.
I also pride myself on having a lot of exposure to a lot of different kinds of art. In fact I'm stunned when I go to England or New Jersey and I look at people's samples and everybody's look the same. That's because they are all trying to look like the same two or three guys. I'm really hoping that people are eventually going to get really tired of it. I've never seen an industry be so dominated by one style. There are guys who do it very well, and there are guys who are just plain horrible. I guess I'm also stunned by the level of adoration certain of these artists get.

Who are your favorite comic book artists?

Gary Oldman in the title role as Bram Stoker's Dracula.
© 1992 Columbia Pictures Ind., Inc.

I love the Kirby stuff I read when I was a kid — like issue #67 of the Fantastic Four — right in that period. I look at that stuff and my brains fall out it's so good.
And I look at some recent stuff and I think how horrible some comics have become. I can't believe how good that Kirby material was! I can't believe how well drawn it is and how much they packed into just one issue. It is still fresh and original today
It takes a modern book nine or ten issues to do what one of those Kirby books did. Those Fantastic Fours were (and are) just amazing! Maybe this is colored by the fact that I was a kid when I was originally reading them. By comparison, the super hero comics coming out these days are so boring, at least in my opinion.
And I really like super hero comics and, actually, I'm planning on doing another one here before too long, and doing something what, hopefully, has got some of that old "Kirby" kind of feel to it. ..that kind of wonderful energy. Not these deadly serious, boring guys versus terrorist versus Ninja stuff.

"I look at that stuff and my brains fall out it's so good."

I have one last area of inquiry for you. What projects are you planning for the future?

After Dracula I'm lined up to do a 48 page Alien book for Dark Horse that Dave Gibbons has written. It's a really great story. I'm doing it in kind of a *film noir* style. The problem with some of the Alien things is that everyone loves drawing the Alien and they kind of forget that the Alien is scarier if you don't see it very clearly. I'm jazzed about doing that. I'm really excited because not only is Dave writing it, but Kevin Nolan is going to ink it and he's one of my all-time favorite artists. That's the next thing. Also I'm doing a little 10 page adaptation of a Ray Bradbury story for Byron Preiss.

Thanks for sharing some of your recent "adventures" and your opinions with Update readers, Mike.

It was fun

BASEBALL CARD HOBBYISTS ADD COMIC BOOKS TO INCREASE REVENUE

At recent baseball card and comic book shows, it has been noted that more and more card dealers are adding comic books and supplies to their stock of items for sale. This does not appear to be a "hit-and-miss" thing so much as a solid trend. Such changes in the comic book hobby have the potential of creating even more scarcity in key comic collectibles than already exists.

As an example, at a cards and comics show in Nashville, Tennessee this past August, a baseball card shop owner purchased hundreds of dollars worth of Marvel and DC first issues in high grade from the mid-60's. The dealer had never bought a comic book before this show!

At the same show, the two sons of another card dealer were busily going from one comic dealer to another searching out new hot titles to add to their small but growing collections. Neither had collected comics until the last few months.

The card hobby is much larger than the comics hobby, so it is not hard to imagine what is going to happen to supply and demand of key, high grade books as these new players enter the market. There are not nearly enough of these books to supply the demands of the current market place, so if the trend of the baseball card hobbyists continues, we could see price increases on high demand books equal or above those of the boom years of '88, '89, '90, and '91.

To make sure that this trend was not imaginary, we spoke to Ken Sherrell who owns and operates the retail card division of one of the nations largest retail and mail order baseball card outlets, Jennings Collectibles at 2120 Metro Circle in Huntsville, Alabama owned by Donn Jennings.

Sherrill told us that Don Jennings has been in business over 20 years, primarily as a mail order dealer of baseball cards and supplies.

In recent months they have seen a definite leveling off, to an actual downturn, in sales of sports cards. At the same time, it was noted that all catalogs from their suppliers had started offering comic book related items. Like most dealers, they were always looking for added revenue and they sensed comic books were coming on strong.

Mr. Sherrell also said that another thing that gave impetus to the idea of adding comics was that in his retail sports division, the sales of non-sports cards, especially those related to comic books, had eclipsed the sales of sports cards! They realized astonishing changes were taking place and they chose to participate.

The retail area of the Jennings Collectibles business constitutes 6,000 square feet, of which, 2,500 feet has been turned over to the retail comic book division! However, not all of their comic book business is retail. Of their total business, 25% is currently mail order and that business is growing. (As an aside, upon checking the malls and baseball card shops in the Nashville, Tennessee area, we find that more are now stocking comic and supplies than are not.)

Sherrell says that while business in new comics and hot titles is phenomenal since opening the comic book division in August, Jennings Collectibles has also bought two giant collections of back issues for stocking, including Amazing Spider-Man #1 and X-Men #1!

Most of the collectors buying comics at the store are former hard-core sports card purchasers! These new hobbyists seem most interested in the new hot comics, such as the death of Superman issue. Sherrell thinks as the company adds more back issue inventory, these same buyers will gravitate to the highly investible books with proven track records.

If all this is not convincing enough, it should be noted, as evidenced by this issue of the Update, the world's premiere manufacturer of sports cards, Topps, Inc., has now added a comic book division and from all indications intend to aggressively market their product.

There are real changes coming to the comic book hobby. Good changes, like growth which will make the sales of new books even more phenomenal than they are now, as well as questionable changes such as the impossible demand for key high grade back issues. One thing is sure, this trend is here to stay. Be warned!

-Harry B. Thomas

A Brief Recap Of The What's Hot, What's Not Reports

Welcome to the October Update. This issue represents the latest analysis of the comics market by the best group of experts in the field. Once again we'd like to thank the guys and gals that make each issue of The Overstreet Update the most accurate and reliable price guide in this fast-paced industry.

The San Diego Show was a great one. Everything seemed to be selling well and many of the dealers with whom I spoke reported having their best show ever. It was great seeing many of our West Coast Advisors whom I had never met.

In new releases, the demand for Image and Valiant comics continues to grow by leaps and bounds. But many Advisors complain that the Image line of comics is not being released on schedule. The "Death of Superman" issue coming up soon is highly anticipated by everyone we spoke to, and more than a few think this just might be the spark that DC needs.

In recent back-issues, the buzz is for VALIANT, VALIANT, VALIANT! More than any other company, Advisor after Advisor reported that demand for Harbinger 1, Unity, Magnus, etc., was simply overwhelming.

Among the 1970's issues, Marvel still dominates.

Silver Age continues to roll along. The pace, however, is more settled than this time last year. We think prices are in a stabilizing stage. But the upcoming auctions at Sotheby's and Christies will give us a better indication of where the market is going.

Golden Age is starting to look cheap Watch for more opportunities in this area of the market.

Here is a brief recap of what our Advisors have been saying. For a more complete overview, read the reports. This information is not presented in any sort of order.

Hot Artists

Jae Lee
Joe Quesada
Dale Keown
Todd McFarlane
Whilce Portacio
Erik Larsen
Sam Kieth
Art Thibert
John Byrne
Rob Liefeld
Jim Lee

Hot Picks

Superman 75
Bloodshot
Predator vs. Magnus
Team Titans
Death's Head II
Spider-Man 2099

Hot Recent Back Issues (last 3 years)

Harbinger #1, 4
Solar #10
Magnus 0 (w/ trading card)

Hot Back Issues (last 20 years)

Amazing Spider-Man 101
Marvel Spotlight 12
Tomb Of Dracula 1
Warlock (1970s series)
Swampthing 1

Hot Silver Age Key Issues

Showcase #4
Fantastic Four 48
Batman 155
Amazing Fantasy #15
Amazing Spider-Man #1
Avengers #4
Fantastic Four #1
House Of Secrets #81, 66
Brave & Bold 34
Thor 165, 166
Lois Lane 70, 71
Showcase 1, 8, 34, & 55 (especially)
Incredible Hulk 1-6
Star Trek (Gold Key)

Bruce's Comics

Bruce Ellsworth, Paul DeDomenico, & Sparks
2432 Cerrillos Road
Santa Fe, New Mexico 87501
505-474-0494

The leaves are turning here in Santa Fe, as we pen the first ever (and may I say long overdue) market report from this state. There has been a lot of action the past few years, but we'll just report on the past few months. We have some catching up to do, so here's the latest

New Marvel: Uncanny X-men #294, The Executioner's Song, has been the hottest book, screaming off the shelves. Other bestsellers this Summer & Fall have been Morbius #1, Wolverine 61 (Texeira), & Infinity War. The Midnight Sons storyline was not as hot as expected, but did well. Losing ground fast are Avengers, Cage, Deathlok, Fantastic Four, Sleepwalker, Captain America, and Iron Man. Some of these titles have been top sellers, at one time or another, however, weak storylines and/or uninspired artwork have these comics on the run. Marvel is going to have to get a better group of artists or writers before these titles lose their following completely.

Hot Marvel Picks Punisher War Journal #50, with it's foil-embossed cover, art by Texeira, and the first appearance of Punisher 2099 can't miss. Other picks include: X-Force #18 (Executioner's Song), and the promising Doom 2099 #1 (and 2099 storylines). Rate Marvel 70/100 New Marvel back issues have been very strong with emphasis on origins and number one issues. Wolverine and Ghost Rider lead the pack as the hottest new back issues. Sales include; Wolverine #1 NM - $28, Ghost Rider #1 NM - $25, #4 NM - $22, Darkhawk #1 NM - $15, New Warriors #1 NM - $20, and Uncanny X-men #266 NM (First Gambit) - $30.

New DC: With no thanks to the movie, most Bat-Titles are selling well around here. Batman Sword of Azrael #1, Shadow of the Bat #1-5, and Batman were instant sell-outs. Eclipso, the Darkness Within and crossover stories were big winners. Sandman still has a strong and loyal following. The Season of the Mist (soft cover) was beautifully done and sold quite well. Lobo's Back is hot I receive five calls a day for Lobo's Back #3. I hope it gets here soon! (DC's do OK here in New Mexico, but if elections were held tomorrow, it would be a Marvel Landslide victory.)

Hot DC Picks Fresh off the press---Superman Dead?!! You need to get Superman Man of Steel #19 and Superman #75 to figure this one out. My personal favorite is Batman; The Blue, The Gray, & the Bat #1 another one of DC's "new direction" books. Rate DC 40/100

New DC back issues include Sandman #1-6 NM - $140, Hellblazer #1 NM - $30, Books of Magic #1-4 NM - $45, and Robin Collector Set NM - $40.

New Independents: What can you say about Image except that it is a definite success story! Spawn #1, Savage Dragon #1, Young Blood #1, and Wildcats #1 all sold out within two hours, The demand for these new titles seems to be insatiable. Valiant is happening! I've had to triple my Valiant order and it's still not enough My best selling Valiant titles are Harbinger, Magnus, and Solar, Man of the Atom. Dark Horse, (besides the Alien 3 mishap), is a very consistent seller. Terminator Hunters & Killers and Terminator Endgame are instant sell outs. Let's hope Marvel doesn't "terminate" The Terminator when they take over the series. Titles from Tundra are hot sellers. Sizzling off the rack were Crow vol. 1-3. Who'd a thunk it!

Hot Independent Picks Watch Valiant and Image. Period. Also, I just can't wait for Magnus Robot Fighter vs. Predator, Rate Independents 85/100

New Independent back issues are very strong here. Crow # 1 (first printing) $50 and Cry for Dawn # 1 (first printing) $35. From Image. Youngblood #1 $5, Spawn #1 $6, and Savage Dragon #1 $5. From Valiant, Harbinger #1 $40, Solar #1 $15, Shadowman #1 $10, X-O Man 'O War #1 $15, Archer & Armstrong #0 $10. Prices on Valiants are escalating so quickly, due to the low print runs, that no price guide can keep up with them.

Silver Age Marvels: All high grade pre-1975 Marvels are out the door in minutes. Key issues like FF #1 and Spider-Man #1 sell in any condition. 70's Marvel titles are on the upswing. Ghost Rider, Werewolf by Night, Tomb of Dracula, and Frankenstein lead the pack. Look for a big increase in these titles. Adventure Into Fear #20-31 are as hot as Deathlok was last year. The two most undervalued books in this category are Avengers #4 (first Silver Age Captain America) and Fantastic Four #48 (first

Silver Surfer) At the San Diego Con I couldn't find more than one or two high grade copies of these two. Sales included. Spider-Man #1 VF/NM $4,500, Hulk #1 VF $1,500, FF #1 F+ $2,000, FF #48 VF $400, Daredevil #1 NM $1,000. Atlas horror is selling well; Astonishing #21-30 NM (a beautiful run) sold for $800. Rate Silver Age Marvels 75/100.

Silver Age DCs. HOT - HOT - HOT TO TROT!! Of course the most asked for Showcase #4, Brave & Bold under #100 and all Flash and Green Lanterns in upper grades move quickly. All DC Silver titles are on the upswing. Mystery In Space tops the list followed closely by House of Mystery and House of Secrets. Recent sales include Showcase #4 F- $2,200, Brave & Bold #4 F $200, Flash #105 VF $1,600, Flash #123 VF $350, Green Lantern # 1-50 F/VF $3,500 (number 1 NM). Mystery In Space #53, 54 VG $100 for pair. Rate Silver Age DCs 90/100 Golden Age Supeys & Bats are selling very well here. The most asked for Golden Age book is All American #16 in any grade. With silver age prices going sky high, Golden Age comics look to be an excellent investment right now. Recent sales Superman #1 VF $23,000, Superman #2-20 F/VF $15,000, Green Lantern #1 VFR $3,500, Tales From The Crypt #23, 24 VF/NM $800 each, Weird Science 21 VF $200, A final note. . . San Diego was unreal!! My thanks to everyone who was involved. We had a blast! So, until Superman dies and gets cloned. Make Mine Overstreet. *Ciao!*

Keith Contarino
Atlanta, GA

Greetings from the sunny South - where we've had 4.5" of rain in the last 24 hours.

NEW STUFF - It's amazing how rapidly prices change on new material. This summer we've done one show in New York and two in Atlanta. We received a lesson on marketing new books. Other than Valiant Press books, all the so-called "red hot" Marvels and DCs were there in abundance, as were what seemed to be 100,000 copies of Youngblood #1. Some dealers had cases of books like X-Men #281, #282, Robin Collector Sets, Wolverine #50. Hulk #393, Cage #1, War Zone #1, etc., and were blowing them out for next to nothing. Youngblood #1's were likely to bring cover price. We brought a table of new books to NYC and came home with all of them. The only relatively new books we sold were Alpha Flight #106 - two copies at $15.

"FIVE MOST REQUESTED NEW BOOKS: (1) Harbinger #1, (2) X-Men #244, (3) X-Men #266, (4) Magnus #0 w/card, (5) RAI #1, Solar #10."

We don't dabble in new DCs. There hasn't been much change in new Marvels. New Mutants #87 is dead at $75, but sold well at $55-$60. New Mutants #98 and #99 both sell extremely well in the $12 to $15 range at small shows. ASM #344, #345, #347 and #361 all move well in the $10-$15 range, again only at small shows. Of all the McFarlane issues of Amazing, only #'s 300 and 316 sell well. Many X-Men issues are hot, especially #244 at $15, #266 at $25 and #268 at $15. All of the Wolverine/Alien type covers bring at least $10.

Most of the new book market for us can be summed up in one word - Valiant. When we wrote our last report, Harbinger was bringing the same as X-O Man O'War - $8. Harbinger #1 EASILY brings $50 and #2 gets $25. All the titles sell very well, especially RAI. Shadowman, Harbinger, and Magnus. We saw Harbinger #1 at $80 recently and Solar #10 at $35. I don't care how low the print runs were, or how high quality the books are, paying high prices for recent books is risky. How many people out there are happy they paid $25 each for Fish Police #1, Red Fox #'s 1 and 2, Elford #1 and Captain Confederacy #1? How about $50 for Batman#428? I hope anyone paying $30 for a three-month old Solar #10 wants it for his or her collection and is not speculating.

SOME SALES - Solar #1 - $10, #3 - $4, #10 - $20; Harbinger #1 - $50, #2 - $25, #3 - $10, #4 - $15; X-O #1 - $10; Magnus #0 w/coupon $75, w/o $25, #1 - $10, #12 - $10; RAI #1 - $20, #2 - $8; Archer & Armstrong #0 - $4; Unity #0 - $4, Unity #0-Red-$75. These books are terrific. Shadowman #1 - $18, #2 - $12, #3 - $6. $0.100.

FIVE MOST REQUESTED NEW BOOKS: (1) Harbinger #1, (2) X-Men #244, (3) X-Men #266, (4) Magnus #0 w/card, (5) RAI #1, Solar #10.

70's MARVELS - Not much change. First appearances all very hot, as are #1 issues. We sold our last G.S. X-Men #1 in NM/M at $300.

SALES - ASM #100 VF+ - $95, #101 VG - $25, NM/M - $125; Marvel Spotlight #5 VF+ - $90; Ghost Rider #1 F/VF - $35; Nova #1 - $8; Ms. Marvel #1 - $5, The Cat #1 - $12; Luke Cage #1 VF - $50; Defenders #1 VF+ - $35. Keys 90/100; the rest 40/100.

TOP FIVE - (1) ASM #101, (2) Marvel Spotlight #5, (3) GS X-Men #1, (4) X-Men #94, (5) Luke Cage #1.

SILVER AGE DC - Anyone, anywhere who can't sell either high grade DC 1955-1966 or keys in any grade from that time period - please, sell them to me. I see advisors saying they can't sell expensive Silver Age books, but most dealers I know can't stock high grade DCs at any price, regardless of our economy.

What about other DCs? Some books have gotten expensive enough (like the Marvels) so that mid-grades are hard to move. Low grades of most titles are also very slow. Our most requested Silver Age DC book is Lois Lane #70. Keys and high grades 90/100; the rest 50/100.

SALES: Lois Lane #70 FN - $100, F/VF - $150; Batman #155 F/VF - $145, #197 VF - $60, #200 VF/NM - $145; Showcase #27 VF - $275, #34 F+ - $425, #42 NM+ - $125, #45 VF - $75, #55 F/VF - $125, #60 NM+ $175, #73 VF/NM+ $70; JLA #1 VG+ - $350; Brave & Bold #34 F - $500, #30 VG - $150.

FIVE MOST REQUESTED: (1) Lois Lane #70, (2) Showcase #4, (3) Showcase #55, (4) Brave & Bold #34, (5) Batman #197.

MARVELS - Again, not much change. High grade keys are sought everywhere, with Spiderman and Hulk #1 leading the way. All Spiderman issues #1-50 are hot, and NM copies of #51 and up sell very well at 1.75 - 2.0X Update. Strange Tales is our second most requested title, especially #'s 110, 115, 117, 120, 125 and 135. Crossovers are becoming more and more hunted. Tales Of Suspense below #80 and TTA #40-49 are all being sought after in VF or above. A pleasant change has been renewed interest in FF. "The World's Greatest Comic Magazine" was exactly that. The FF was Marvel's keystone title; and the Lee/Kirby stories, especially #30-52, are terrific!

I know that Golden X-Men and Spiderman are viewed as the biggest 60's titles, but for those of us old enough to have bought all those books off the stand, the FF was #1. Incidentally, X-Men was a terrible seller and renewed interest in that title did not occur until 1975-77, with the increased popularity of the new X-Men. Especially hot are all the Silver Surfer issues in FF.

The bad news is, overall, except for very early Marvels in general like FF #1-20, Strange Tales #101-115, and Spiderman #1-40 VG/F copies just sit in our boxes. Keys, high grades 80/100; the rest 30/100.

SALES - FF #50-VF/NM - $150, #55 NM - $65, #72, 74, 75, 77 NM - $35 ea.; Spiderman #4 VG/F - $225, #14 VF- - $625, #15 VF/NM - $325, #28 VF - $150, #40 VF - $150, #50 VF - $150; Strange Tales #110 VG - $125, #116 VF/NM - $85, #120 NM - $90, #167 NM - $35, Silver Surfer #4 NM - $300; X-Men #55 NM - $40; Tales Of Suspense #39 NM - $1,850, Daredevil #1 NM (cleaned) - $900; Daredevil #1 VG - $135; Avengers #16 VF/NM - $100; Avengers #4 F/F+ - $275.

FIVE MOST REQUESTED, (1) AF #15, (2) Avengers #4, (3) FF #48, (4) Spiderman #1, (5) Spiderman #40.

GOLD KEY - I promised last time to do a more in-depth job on Gold Keys. Although most interest is in Gold Keys, I should point out that many Dells are also popular, and so I will lump them in this section.

Basically, at this time, there are five areas of interest. (1) Dell Giants, (2) Hanna Barbera, (3) Warner Brothers, (4) television shows, and (5) super heroes. Obviously, there is some overlap. Dell Giant #48 (Flintstones #1), for example, is also a Hanna Barbera television show. I should also point out that, for now, there is little interest in low- to mid-grade Gold Keys. Exceptions to this are the first issues of very popular titles like Jetsons, Star Trek, and Magnus. Above VF there is considerable interest, and NM copies are extremely hot.

The Dell Giants are far and away the hardest to find in NM or above. Although most took a huge jump in the big Guide, they are still a terrific value. Square bound Marvel collectors are now looking at Dell Giants and Gold Key square bounds as a good value. As an example, I sold a perfect New Terrytoons #2 at dou-

ble Guide to the same person I sold a Silver Surfer #4 to last year at double Guide. A lot of the Gold Key square bounds Guide at $45 or less. The Dell Giants are considerably older and, while expensive, when compared to Marvels and DCs, they are still cheap. Surprisingly, the Disney Dell Giants are not requested.

Expect the Warner Brothers books to go crazy over the next two years. The Hanna Barbera books have already taken off, and I now have people actively looking for NM copies of titles like Bugs Bunny, Beep-Beep, Yosemite Sam, and — of course — Tasmanian Devil. These books were read and purchased mainly by younger children in the 60's. A nine-year-old is not going to take care of his books as well as an 11- or 13-year-old. Consequently, NM copies of funny animal books are much rarer these days than super hero books. Expect to find them only when warehouse finds turn up.

Hanna Barbera titles of extreme interest are Jetsons, Flintstones, Top Cat, Yogi Bear, Huckleberry Hound and Ruff And Ready. Ruff And Ready's first comic appearance in Four Color #937 is the first Hanna Barbera comic and is very undervalued. Other than these titles, all first issues of other titles are very collectable, as well as all 80-page issues.

TV shows like Man From Uncle, Girl From Uncle, Captain Nice, I-Spy, The Invaders and Secret Agent are collected mainly for their photo covers. Any issue is desirable in VF/NM with a nice photo cover. All these titles are still undervalued, as are all photo covers

Magnus Robot Fighter is the most collected super hero title, and #1 is my most requested Gold Key. Turok and Space Family Robinson also fall into this category, mainly because of the spectacular painted covers—again, only in high grades.

SOME SALES: Jetsons #1 F - $100; Magnus #1 VG - $40, F + - $75; Dell Giant #48 VF/F - $75; Beap-Beep NM-M Run 1-60 1.25 X Guide; Tasmanian Devil #1 VG/F - $25; Star Trek #1 F - $170, Man From Uncle #3 NM - $50

FIVE MOST REQUESTED: (1) Magnus #1, (2) Jetsons #1, (3) Tasmanian Devil #1, (4) Four Color #596 (first Turok), (5) Dell Giant #48. First issues/high grades 70/100; the rest 20/100.

GOLDEN AGE — What can I say? Golden Age DCs and Timelys, by-and-large, represent terrific value when compared to Silver Age prices. You can now purchase Superman, Batman or Captain America #1 in decent shape for less than a Spiderman #1 or AF #15 in NM. Books like Submariner #1, Superboy or Human Torch #1 in high grade are much rarer than a NM Spidey #1. Also, and this is important so listen up, unlike Silver Age, Golden Age books sell in *ALL GRADES* and many of these books sell to *COLLECTORS*. I'm going out on a limb now and state that the percent of Golden Age sales going to collectors is probably 10X that of Silver Age. In fact, there may be more true G.A. collectors than S.A. Regardless, I see the Golden Age market booming soon, and not just key's. Overall—all grades 70/100.

SALES. Adventure #61, fair - $550; Batman #9 VG - $450, #14 F - $650, #23 G - $175, #62 VG - $175; Detective #43 fair - $100, #61 VG - $125; Superman #6 fair - $165, #10 G + $180, #20 G/VG - $130, #30 VG - $175

Hopefully, by the time you read this, the BRAVES will have won the WORLD SERIES!

FUNNY BUSINESS
Dr. Roger Smyth
656 Amsterdam Avenue
New York City, NY 10025
212/799-9477

OVERVIEW: I've just returned from a large convention in the Metropolitan area, and after spending three days there, I've made a lot of observations, most of which substantiate what is happening in the store . VALIANT, VALIANT, VALIANT is the name of the game. The upside here is that everything the company is currently publishing is hot, hot, hot. Harbinger #1, no coupon, ranged from $15 (only one, scooped up, I missed it) to $40, #1 with coupon averaged $50-$75, and quickly taken. The "free" Unity averaged $5 (when do the Nintendo issues sky-rocket???). The possible downside here is the future of Valiant. It looks pretty good to me, and I regard these books as the hottest, best-reading, best-potential books on the market.

SPOILER WARNING: Valiant is getting into the gimmick market with the red, gold, etc. labeled cover variations. What started as a good-will gesture has turned into a speculative market, and as such, be prepared to lay out a considerable sum for them, with only a small hope of being able to sell them. Remember the platinum Spiderman? Over the past two years I've had one request to buy them, and one request to sell them. This doesn't make for a "hot" market. The variations for Valiant are not necessary for completeness of story line. Caveat Emptor. **END SPOILER WARNING.**

> "Shadowhawk is a genuine hit, with a lovely cover, and under-ordered by most dealers. If you can get a copy at $5-$8, I'd recommend it."

The Image gang was selling at cover price (yes, Spawn #1, 1st printing, at cover) with Youngblood #1 going for 1/2 cover, with no takers. The logic here is obvious. with a couple of million known (and more not known?), they are coming out of the woodwork, before a bust hits (or it may have by the time you are reading this). For curiosity, buy one of each, and enjoy — *BUT* — it seems possible to me that the Image group may merge with DC (or vice-versa), since DC has to do something to jump-start themselves, which may provide a service to both companies. So, I may be buying back all of your thousands of Spawns and Youngbloods in the future at 20 cents (10 cents?) on the dollar. *BE CAUTIOUS.* Shadow Hawk is a genuine hit, with a lovely cover, and under-ordered by most dealers. If you can get a copy at $5-$8, I'd recommend it. Other than Silver Age Marvel and DC was the rule of the day. Interestingly, early Archies are consistantly in demand, and Star Trek, Whitman, and Gold Key are going like crazy. At this point I strongly believe there should be no price difference between the Gold Key and the Whitmans. Even though Whitmans basically remain reprints, the demand is so strong that it wipes out the price differential; get 'em soon, ANY grade, if you want 'em, at Update.

CURRENT STUFF. Overall buying patterns have shown no great change, with the exception of everyone wanting the image material. Clearly what evolves is the Marvelites remain loyal, all X's and Spidey's continue to roll out the door, FF can't be sold, Death of Tony Stark in Iron Man emerges as a winner (easy sell at $5), but the second tier stuff remains in second tier (Cap, Hulk, Iron Man). Midnight Son went well in all of its forms: Morbius, while solid, can't be called "hot" (yet). DC doesn't seem to be recovering from its coma, and lays around waiting to be tube-fed. As always, Sandman is the most coveted amongst the regulars, while Bruce and Clark sell to our walk-in trade, with only limited appeal to our regulars. The worst book of the summer from DC is awarded to Peter Cannon (good thing I've got enough regulars who request all #1's). Just as I'm writing this, we've heard much publicity regarding the "death (?) of Superman," with many requests that we hold the complete run for both mail-in and walk-in customers. If you make the analogy to the Action with Superman's proposing to Lois, you've got a demand-book that will quickly lose its "hotness" and ye gads the holy moly could it be in the future "It's a bird, it's a plane, it's a live Superman?????"

The most requested Marvels for future requests is the 2099 series, especially the Spiderman. If this run hits, it should hit big (but there is an "if" in that sentence). But as new issues, clearly this will be hot. Image is still in its speculator stage, and outsells DC by three or four to one, actually selling like a top-line Marvel. But, keep in mind that many people are buying multiples. Valiant, aside from back issues, is gaining adherents daily, and the appearance of the TPB of Harbinger #1-4, with the #0, will only increase readership, probably of the whole line. So, if there is any line worth purchasing now, for every reason you can think of, it's Valiant.

SILVER AND RECENT: One interesting phenomena over the summer was that of two separate visitors from Italy coming in and practically wiping us out of early and all Silver Surfer appearances, and I mean ANY, 1st series, 2nd series, 3rd series, Tomb Of Dracula #50, Submariner #34, everything (at Update). Is this a foretaste of some run? I don't know. Other than that, the combination of the summer glut and the Batman Returns merchandising spill-over used up most of the available money, with only occasional purchases of back issues (New Mutants #87 VF $45, TOS and TTA in the #60-#80's area at Update, Gold Key and Whitman Star Trek at Update, Lois Lane #70 VG at $45), but not

the larger, heavier big books of before the summer. This summer mainly was for current and last 6-12 month books. Solar #10 (1st) is an easy sell at $35-$40 (but I'm sold out), and this provides a baseline, since all issues of all Valiants easily bring 2X-5X Update. Many of the early issues had a print run of 40,000 or less, they are genuinely difficult to find, and once a dealer sells them to you, they are difficult to replace in his/her stock. When he/she had to pay more for them, guess who pays the added cost?

Well, we're entering the September run as I write this, and I'd expect a market shift by next Update. Batman, The Animated Series has just started in this area, when I was told by those who had seen previews that it has the style and feel of the early 40's Superman cartoons, I scoffed. Well, guess what — it has the style and feel of the early 40's Superman cartoons. I think it might be fun. Enjoy ....

THE FUNNY PAPERS

Kelli Stanley/Tana Hall
5957 Geary
San Francisco, CA 94121
415/752-1914

Salutations and felicitations from the Giants' one-and-only home, San Francisco. A special thank you to the invaluable Beverley Moretti for helping to compile some equally invaluable information. Thanks are also due to Jon Warren for the continued privilege of allowing us to contribute as well as to all the folks (from all over the world) we met this summer who read Overstreet and actually thanked us for our (minor) contribution. It's wonderful to meet the fans and collectors for whom we do the reports. Now— on with the show.

NEW ISSUES — Marvel is still #1 due mainly to sheer volume and the dogged, blind tenacity of the beloved Marvel Zombie. We think the 2099 storylines as well as the Ghost Rider series and various anniversary issues (Incredible Hulk #400, Silver Surfer #75, Punisher War Journal #50) should be very popular, with Punisher 2099 and Doom 2099 proving the hottest. As far as recent sales go, the Rise of the Midnight Sons storyline, off to a Blaze-ing start with Ghost Rider #28, has leveled off somewhat dramatically. Ghost Rider #28 and Spirits Of Vengeance #1 were extremely hot, but not-so-terrific were Morbius #1, Darkhold #1, and Nightstalkers #1. Darkhold sold at about 1/3 the rate Ghost Rider #28 numbers — art was the major factor there. Ghost Rider #31 has just come out as of this writing, and hopefully it will duplicate #28's success. A declining demand also occurred with the Spidey hologram covers. Spectacular Spider-Man and Web Of Spider-Man were terrific sellers. Amazing Spider-man was healthy, but certainly not as hot as the other two. Spider-Man #26 barely registered on the Richter scale of comic excitement. Unsurprisingly, X and Amazing are still cover price. Our ordering on these special issues was fairly equitable, varying only with the relative popularity of an individual title, as was the ordering on the Midnight Sons books. What does all this mean? (1) People are more likely to stick with a familiar face or favorite title (X-Men, Amazing Spider-Man, etc.) when dollars are tight, (2) Dollars, especially in California, are very tight, (3) Hologram covers are passé, especially for $3.95, and (4) A deep recession is not the time to launch new titles with high cover prices and mega-hype based on characters of which your base market (12-18 year-old boys, for Marvel) has never heard. The 2099 titles will make it precisely because of the fame (or infamy) of the characters on which all but one are based. Now for some better news: Infinity War (again, a very familiar concept) is selling terrifically and the Valiants, except for X-Force, have resumed their best-sellers mantle.

We hope and believe that "the Executioner's Song" will provide a scorching storyline for the merry mutants. X-Force has dropped in popularity due to Cable's departure, but Cable himself was a huge hit. Issue #1 was a complete sell-out, and any reservations I've had about John Romita Jr.'s "different" looking Cable have dissipated. William Shatner's Tekwar was a sleeper hit, though one we anticipated. Rumor continues increased sales with Jae Lee growing ever more popular. Iron Man and Alpha Flight have generated renewed interest, thanks to "the death of Iron Man" storyline and the reemergence of Wild Child as a major character. All in all, though Marvel needs to shore up its mainline titles rather than just deluge us with new stuff, the future looks bright for the big M (but we're not wearing our shades yet). 85/100.

DC has had big hits with a few titles — Batman. Sword Of Azrael, featuring stunning Quesada artwork, is very hot — it sold in Marvel numbers. Team Titans still hasn't caught on with the X-Men crowd, but it sold in quite respectable figures and generated a lot of excitement among the still-growing legions of New Titans/Deathstroke fans. Lobo's Back is still wreaking sales havoc, though Bisley didn't do the cover for #3 (His #2 cover, incidentally, features a "subliminal" portrait of a certain male appendage — no, it's not a beer can — on Lobo's elbow. Could this be the reason he didn't do #3? Gee, I don't know...). The Eclipso annuals varied in quality and sales, but the book ends sold in hot numbers, surpassing last year's Armageddon storyline. Look out for Flash Annual #5 — the first artwork by Travis Charest, the new artist (starting with #4) of DC's certifiable hit Darksters, as well as many covers. This guy is getting noticed. Remember The Ray? Buckle your seat belts — we're taking orders for all of the "Doomsday — Death Of Superman" issues faster than a speeding bullet. Superman Man Of Steel #18 (first appearance of Doomsday) is going to launch like a (kryptonite) rocket off comic shelves everywhere. 60/100. Superman anticipation: 100/100.

If there is any area smoking hot in comics right now, it's the "Big Independents." Key word here. Valiant. Our new orders have more than tripled; reorders are impossible to keep in stock; our most requested back issues are Valiants. I have mixed feelings about this. While I as a retailer and fan have always supported Valiant — which has been admittedly growing in popularity for a while, though not this frantically — I see a disturbing side to all this hype. Valiant's demographics have always been reader/collector-oriented, and most fans were from an older age-group: people who remember "BWS" from something other than Weapon X and had, perhaps, actually purchased Gold Key Magnus for cover price. The art was — and is — classical on these books, far removed from the stylized contortions of a Liefeld. Now, however, the very demand that is fueling the market is coming mainly from young speculators. Their interest seems to be sparked by a certain publication, geared to (mainly) a young, investment-oriented crowd. This publication has increasingly and repeatedly promoted Valiant, reporting how hot the books were long before sales warranted it, at least in my store. Is this a case of self-fulfilling —or self-motivating — prophecy? Remember, price guides should report trends, not make them. *Caveat Emptor.* Don't let yourself be manipulated.

Image comics has created their own brand of zombies. Whether the art (Shadowhawk) or story (WildC.A.T.s) is good or reprehensible, they'll buy it anyway. Cybertorce, I think, will emerge as the third most popular title, after Spawn and Youngblood. Our policy on Image back issues is simple. If the book is going to be available in repackaged, cover priced first-printing sets, we won't charge over cover price for it. I know I'd hate to pay $6 for an issue when two months from now I can get three issues at cover price. We've made any information regarding the Image/WallMart distribution policies available to our customers — and remind them that if they pay a premium for certain issues, they're paying for implosions.

Dark Horse has slipped to #3 on the "biggie-indepondie" charts with their major hit still powered by The Force. Star Wars: Dark Empire has gone down in lowly second printings. Robocop Vs. Terminator did really well, but sales were a tad disappointing for Dark Horse Comics #1. Grendel War Child was a surprise hit and a complete sell-out. Magnus Vs. Predator is going to be huge. 95/100

BACK ISSUES/SILVER AGE — Pretty much status quo here. Notable sales and price changes: Namor #26 (first Jae Lee) $12, Spectacular Spider-Man #189 $15, Web Of Spiderman #90 $7.50, Uncanny X-Men #201 $20, Amazing Spiderman #361 $15, Ghost Rider #28 $5, Sandman #1 $50, The Ray #1 $7, Star Trek: Next Generation #1 $15, Harbinger #10 $7.50, Unity #1 $15, Unity #0 (Blue) $10, Solar #10 (1st) $25, Eternal Warrior #1 (Gold logo) $125, Rai #0 $15, Harbinger #1 $35, Star Wars: Dark Empire #1 $15. Back issues are slow unless the book or issue is hot. Exceptions are fan-oriented titles like Star Trek, Sandman, Hellblazer and Swamp Thing (overall 60/100).

Silver Age: Iron Man #55 FN+ $75, Amazing Spider-Man #40 VFN+ $150, JLA #8 FN + $110, Superman #199 VF $85, Superman #167 FN+ $23, Strange Adv.s VFN + $50, Amazing Spider-Man #23 FN $95, Amazing Spider-Man #39 VFN + /NM- $95, Submariner #1 VF- $95. The same issues show up on want lists and high grade is still the key. Gold Key/Movie/TV issues are still going strong for us at Guide or slightly over. Golden Age is hard to come by but when we're able to find it, it sells, especially in lower grades. (overall 75/100).

Look out for Superman: Man Of Steel #18, Ren & Stimpy #1, Spectre #1, Bloodshot #1, Silver Surfer #75, and Darkstars #4 in the slew of hot books coming your way. Thanks for

staying with me through a preachier-than-usual report. If you've got any comments about anything I've brought up, don't hesitate to write. And remember: buy what you like and you'll always profit! See ya' in the Funny Papers!

B.A.'S NOSTALGIA LAND

Bruno Andreacchi
242 Piccadilly Street
London, Ontario N6A-1S4
CANADA
519/Hey X-Men

Cue the theme music and ... "Greetings from our broadcast bureau in London, everyone's favorite Forest City. The following tidbits are based on actual eye-witness accounts and may contain mature content. Reader discretion is advised. Film at eleven."

HOT NEW ISSUES — Marvel's Rise of the Midnight Sons was a big hit; all bagged issues selling out at X-Men numbers. Re-order prices include G. Ryder #28, Spirits #1 and Morbius #1 $5 each with Morbius the favorite new title. Spider-Man Soul of the Hunter (nice package); Cable #1; X-Men #294; Night Thrasher #1, 2; and Infinity War are all doing very well. Jae Lee has returned Namor to contender-status with #26 selling at $5. His latest art (#32) was incredible!

HOT PICKS. Doom 2099 (despite a terrible logo); Iron Man #288 (foil stamping); PWJ #50 (embossed and a 2099 preview); and Tyler Hislix #1 (because we need more mutants).

TOP FIVE BACK ISSUES — Power Man #66 ($40 VF+); Darkhawk #1 ($20 NM); Spectacular Spider-Man #1 ($45 NM85); Web Of Spidey #1 ($20 NM95); and Cap Annual #8 ($30 FN+).

TOP FIVE SILVER AGE — Any Tomb Of Dracula, any Werewolf By Night, any B/W Marvel monster magazines, Iron Man #55 and Astonishing Tales #25.

MISC. SALES — Spidey #300 ($45), #316 ($20), #361 ($15), #362 ($10), #363 ($8); Alpha Flight #106 ($25); Avengers #326 ($6.50); Classic X-Men #39 ($12); Daredevil #158 ($60); Death's Head II #1 ($12), #2 ($10), #3 and 4 ($7.50 each); New Mutants #86 ($22), #98 ($14), PW Zone #1 ($6); Punisher #6 ($12), #9 ($15), #10 ($35), Spider-Man #1 silver bagged ($40); regular bagged ($10), #13 and 14 ($5 each), Thanos Quest #2 scarce ($20), Web #90 hologram ($8), Spec. Spidey #189 hologram ($8), Sub-Mariner #8 ($25 VFN82), X-Factor #63 ($10), #68 987.50), X-Man #248 ($35), #266 ($30), #268 ($25), #282 ($7.50), #283 ($10), Iron Man #53 ($10 VF), and Hulk #176-178 ($22.50 FN+ average), #340 ($50).

DC NEW ISSUES — Eclipso #2 capped off a series of very popular annuals for DC; Lobo's (Back, Blazing, Infanticide) minis continue to be very popular with Back #1, 2 at $5 each; Shadow Of The Bat #1-4 was a big hit (#1 bagged $5); Darkstar, Guy Gardner, Batman Adventures and LOOK #38 (Bat Mite) are doing well, as is Sword Of Azrael. Sandman, of course, continues to amaze and delight. #1 ($46), #2 ($40), #3 and 4 ($30 each), #21 ($7.50). Total Chaos was a total success.

TOP FIVE BACK ISSUES — Sandman (any issue); Animal Man #5 ($15), #1 ($25); Doom Patrol #19 ($20), #22 ($10); The Ray #1 ($10), #2 ($8), #3-6 ($5 each); Shade #1 ($8).

HOT PICKS — Superman #75 (see my report in Update #22); Robin III, Robin 3000, Batman: The Blue, The Grey And The Bat; and The Spectre #1.

TOP FIVE SILVER AGE — Flash #123; Jonah Hex #1, Secret Origins one-shot #1; any Showcase, any DC war. Showcase #21 ($100 FN60); #23 ($225 VG35); a run of Detective from #425-436 (Thunder Bay collection) $18 each.

MISC. SALES — Omega Men #3 ($12.50); Star Trek: Next Gen. mini #1 ($12-$15), #2-6 ($8 each); ST:TNG reg #1 ($15).

INDEPENDENT NEW ISSUES — Can you say all Valiants and all Image? Other hot sellers include Classic Star Wars #1, Next Men, Lethargic Weakly, Hate, Cerebus (#151, 152, 153 $5 each), Invisible People, Dark Horse Comics #1, Thing: Climate Of Fear; Alien 3, Nexus: The Origin, Star Wars Dark Empire, and Terminator: End Game #1.

Sales include Slash #1 (deluxe error cover) ($10); Terminator Burning Earth #1 ($10), #2 ($8), #3-5 ($5 each); Interview With Vampire #1 ($20); Psycho #1 ($10 signed by Robert Bloch); Quantum Leap #1 ($6); Youngblood #1 ($9); Spawn #1 ($6); Shadow Hawk #1 ($5); Savage Dragon #1 ($5); S.W.: Dark Empire #1 ($15), #2 ($10), #3 ($6), #4 ($4); and Groo #1 Epic ($15 VF).

HOT PICKS — I'll go out on a limb and pick Bloodshot #1; Pitt; Topps Dracula; Anne Rice's Witching Hour #1; and Tarzan The Beckoning (Tom Yeates was born to draw Tarzan).

MOST REQUESTED INDIES — Harbinger #1 ($75), #2 ($55), #3 ($35), #4 ($55); Rai #1 ($15), #2 ($12), #3 ($8), #4 ($6); Magnus #1 ($25), #4 ($15), #5 ($12), #6 ($10), #7-11 (2X Guide), #12 ($10); Solar #1 ($20), #5 ($7), #3 ($10); Archer & Armstrong #0 ($10), #1 ($8), Eternal Warrior #1 ($8), #2 ($5); Shadowman #1 ($15), #2 ($12), #3 ($10); Unity #0 ($8), #1 ($12); X-O Manowar #1 ($25), #2 ($15); etc., etc., etc. To make a long story short, all Valiant titles are blazing hot, with a rapidly depleting supply and an ever-increasing demand...

LAST MINUTE SALES: Magnus #0 without card ($55), with card ($75)... Books like Solar #2, Magnus #2, Harbinger #1 and #4, Solar #10 — these are genuinely scarce books! I think this is the tip of the iceberg as far as these prices are concerned for all pre-1993 Valiant books. The gate will close with HardCORPS #1.

That's our report. Stay tuned for "Bob." Let's all help make Newhart's new show a ratings hit. Have a pleasant evening"...

...and roll the credits.

SHOWCASE COMICS

28BD Holcomb Bridge Rd
Alpharetta, GA 30202

The summer is over and the kids are back in school. Usually when this happens, we are a small sales slump for a couple of months until the holidays roll around. Not this year — all the companies are rolling out big projects for the fall, and we look to have a huge season. Let's get on to the reports.

NEW MARVEL — Still ruling the new issue market with the X-titles. We are still getting a lot of requests for the hologram Spideys — don't be surprised if these show up in Wal-Mart in a collector's pack. Spirits Of Vengeance has stirred up a lot of collector interest, with the first issues of all the crossover titles being sellouts. Let's hope it lasts. Tons of interest for the 2099 series and the new Death's Head title.

NEW DC — Only one thing to report, but it's a biggie — the death of Superman. This will be a huge media cross-over. It looks like our pre-orders alone will be 10-20X Superman's regular sales. Dealers, please take this opportunity to try to cultivate new customers. Don't repeat the Death Of Robin fiasco with $5-$10 prices by the weekend. Keep it out at cover, create goodwill, and new customers.

NEW INDEPENDENTS — Valiant and Image are the biggies here. Demand for pre-Unity Valiant is incredible, with prices in Harbinger #1 reaching $50, and Magnus #1 at $20 and Solar #1 at $15. Magnus #12 is in strong demand with the first Turok, and Rai #0 was an instant sellout. Image hasn't had a new book out in weeks, but it doesn't matter. Right now, demand on all the titles is incredible. Shadowhawk #1 is strong at $7, while Spawn, Youngblood, and Savage Dragon #1 all bring $5. August was supposed to be image month with seven coupons coming out in seven books. To date, only one has shipped. This will hurt them in the future.

RECENT BACK ISSUES — Marvel, image, and Valiant all have red-hot back issue demand. The new X-Men series does great, with most emphasis on issues #4-#6. X-Force, Spiderman and Ghost Rider all do well, with Ghost Rider #1 at $27. The big gun for Marvel right now is the Death's Head II mini-series. #1 brings $15, #2 $12, #3 and #4 sell for $5 each. I already talked about Image and Valiant, but left out Solar #10. When we can get one, it sells in an hour or less for $25. On a scale of 1 - 100, this clocks in at 90.

SILVER AGE MARVEL — This area has not slowed much for us at all. This is probably due to the fact that we usually are able to always stock near complete runs of the titles. Our most requested issues by far are Amazing Fantasy #15, Spiderman #1, and Incredible Hulk #1. Requests for these books alone is probably equal to the rest of the Marvel line combined. Simply incredible. Other hot Marvels include Avengers #4, Strange Tales #110, Fantastic Four #48, X-Men #1, and Thor #165. Rating 75/100.

Some Sales Examples: Amazing Fantasy G/VG $700, Amazing Spiderman #1 G $500, #1 G/VG $625, Fantastic Four #1 VG+ $900, Incredible Hulk #1 G $250, X-Men #1 VG $450, Fantastic Four #48 FN+ $200, Silver Surfer #1 VF $200, Avengers #1 G $125.

SILVER AGE DC — Though much tougher to find in grade than Marvels, DC's are still exploding. I haven't seen a nice

Showcase #4 in quite some time. It will be interesting to see what the one at Sotheby's goes for. Our most requested issue is Brave And Bold #34, followed by Showcase #'s 4, 22, 55 and 60. And not too far behind is Brave And Bold #28 and Justice League #1. Justice League's are on the move. These books are inexpensive by DC standards, and when compared to Marvels they look like blue chip sleepers. Rating 60/100.

Recent sales include: Justice League #1 VG $450, Brave And Bold #28 G $200, #34 F/VF $600, Lois Lane #70 NM $200, Hawkman #1 VF $250, Showcase #22 G $200, #55 VF $125, #60 NM $150, Batman #234 NM $60, World's Finest #71 G/VG $45.

MISC. SILVER AGE — Gold Keys are the big story here. It seems that everyone wants a Gold Key #1, with particular emphasis on Doctor Solar and Magnus. Turok has picked up also, with demand strong on all the non-reprint issues and the giant-size issue. The only non-Gold Key item of real interest is Space Adventures #33, which is requested but rarely seen.

Recent Sales. Doctor Solar #1 FN+ $75, #15 VF $30, Magnus #1 FN $80, #22 VF/NM $30, Turok #17 VF $50, Star Trek #12 VF $40.

GOLDEN AGE — This market grows by leaps and bounds, which is a scary thought, considering how scarce most all Golden Age comics are; but, as more and more collectors finish up their SA collections and prices rise higher on SA keys, these books look like (and are) bargains. Our most requested books are (1) Detective #27 or Action #1 (people don't care which) (2) All American #19 (3) Flash #1 (4) Batman #1 (5) All Star #8. Also in high demand are More Fun #55 and #73, Wonder Woman #1, All Flash #1, All American #19, Batmans in general and almost any key.

Some sales include: All Flash #1 FN+ $1,800, Comic Cavalcade #1 G/VG $700, Batman #47 G $250, More Fun #73 G/VG $1,100, Silver Streak #7 FN $700, All Winners V2#1 VF $250, Captain America #1 G $3,000, Detective #1 F/G $3,000, #46 Fair $100, Batman #9 VG/F $600, New Comics #9 VG ÷ $360.

COMICS UNLIMITED
Rich Conley
6856 Ingram Road
San Antonio, TX 78238
512/522-9063

Welcome to Update #24! We're pleased to tell you what's happening in the local San Antonio Marketplace as well as the Texas Convention Circuit. Things may be different where you live...

NEW ISSUES: *MARVEL* is still #1 around here, although some new guys are giving them a run for the money (see more on Independents later). Even though there has been a lot of turmoil over the X-it of certain talent, the geniuses in Marvel Marketing cannot be denied! All of the Spider-hologram issues sell well; Spectacular brings $15, Web sells for $6, Amazing and Spider-Man for $4. The bagged wicard X-titles are off to a roaring start, with Uncanny #294 selling out at record levels! Demand is still high for Silver Sable #1 ($4), Ghost Rider #28 ($4), Morbius #1 ($3), and Spirits Of Vengeance #1 ($4). Regardless of the "noise" we hear from other retailers who "hate" the "Marvel gimmicks", they continue to sell very well and look like solid investment books.

DC COMICS did not capitalize as much on Batman Returns as Warner did! We sold LOTS of licensed merchandise (Applause Dolls, O.S.P. Posters, Topps Cards & Gum, etc.) but had little new to offer the serious comic fan! It's true that back issues with Penguin and Catwoman appearances are in demand, and Penguin Triumphant/Catwoman Defiant sold well, but why wasn't there anything else? While the Impact line continued to fall apart, there has been little bolstering elsewhere. HOWEVER!!! The Death Of Superman seems to be the HOTTEST thing since Sliced bread! All of the media exposure is bringing Superman fans out of the closet, ensuring HIGH sales of the "Death" series. Unless DC plans to do as much PR-work with the "Funeral" series, I'd resist plunging into that one...The HOTTEST recent DC's include all of the Team Titans issues (still selling at cover price), Lobo Returns (although we wish he'd return on schedule!), and Deathstroke: The Terminator. The rage for the Eclipso storyline has subsided.

> "Our picks: Superman #75, with the death of Superman will be blazing hot, as should the other five parts of the Doomsday storyline that precede it."

INDEPENDENTS have two distinctive "classes" (I think I wrote this last time): the "top tier" (Malibu, Dark Horse, Valiant, and Innovation)[note, the order is different this time], and "others." The crew at Malibu/Image set this town on fire with the release of Shadowhawk #1. Although we ordered almost 500 copies more than we expected to sell, we were gone within 24 hours of receipt. Collectors are willing to part with $10 or more for copies, WHEN WE CAN FIND THEM! Other sellouts (and current prices) are. WildC.A.T.s #1 ($3.50), Brigade #1 ($3) and Spawn #2 ($3). Dark Horse's Terminator: Hunters & Killers, Terminator: End-Game, and Star Wars: Dark Empire sell at very high levels and have a long shelf-life. SW.DE #1 brings $15, #2 brings $12 and #3 sells for $8. Valiant titles sell at much lower levels than either Image's or Dark Horse's main ventures, with only a handful of real loyal followers and a constituency of fans that snap up back issues through the mail. Prices that can be realized locally are much lower than the stories we hear about elsewhere. For example: X-O #1 sells for $12 locally, Magnus #1 brings $15, and Harbinger #1 brought $50 on our auction board. We've heard, however, that in other places, X-O brings $25, Magnus brings $35, and Harbinger brings $100. SEND US THOSE CUSTOMERS! The local collector base is pretty upset about all of the "gold" editions, "red" editions, etc. that you have to get by "being SPECIAL." As a retailer with eight outlets, we are appalled by the tactics Valiant is using. Their creative art/story work deserve credit; their marketing is terrible! Innovation questy produces some of the nicest comics produced!

RECENT BACK ISSUES. MARVEL: MAGNEVEL, MARVEL...Everyone is stocking up on the first 10 issues of New Warriors, X-Men, X-Force, and Darkhawk. All of the Venom and Carnage appearances are HOT, bringing 2X to 3X Overstreet (Amazing #359/360/361/362 sell at $6/$5/$3/2.95 respectively). And there are more! New Mutants (Liefeld issues) still sell at 1.5X, Deathlok #1 brings $7, Thor #412 sells within hours at $25, and X-Men #282 flies off the shelf at $7.50. There is reasonably solid demand for most Marvel mainline titles, earning them a 90 on a 100-point scale.

DC's don't have the same level of demand as Marvels do, but there are some good sellers in the DC line, specifically Batman: Shadow Of The Bat (with #1 Collector's Edition bringing $5), Batman Vs Predator (both newsstand and prestige versions sell at 2X cover), Batman: Dracula/Red Rain HC, and Star Trek: Next Generation (First 10 issues sell for about 2X Overstreet). Sandman has slowed down, primarily due to the high prices, and the "reasonable" price (gimparatively) for the trade paperback compilations. Lobo appearances sell moderately well, and that's about all we can say about recent DC's. They only rate a 30 on our 100-point scale.

Recent INDEPENDENTS are generally slow, EXCEPT for the TOP TIER companies. Image's Youngblood #1 (1st) sells briskly at $6, Shadowhawk #1 is RED HOT and sells instantly at $10, and it's getting tougher to maintain inventory of the other Image Titles. Valiant's don't sell quickly, but are steady, as are Dark Horse and Innovation titles. There is a dedicated clientele interested in each of these publisher's wares. Image earns a 95, Dark Horse a 75, Valiant a 60, and Innovation a 40. The bottom tier rates a 0.

SILVER AGE: No change from our last report. Silver Age comics sell moderately well at Guide prices, and demand is steady for books in all grades. We pick up a good variety of most titles, and are always in the market for more. MARVELS remain in highest demand, especially keys (FF #5, Avengers #4, Amazing Spider-man #1, Daredevil #1). On the same 100-point scale, Silver Age Marvels rate a 70. DC sales have slowed down a bit, somewhat (we think) due to some of the price increases that have occurred over the past year. Demand is highest for Green Lantern, Batman, Adventure, and Flash in general, and for the following keys: Action #242, Showcase #4 and #22, Batman #171, and Lois Lane #70. Silver Age DCs are at 60 on the scale. GOLD KEY titles such as Magnus, Star Trek, and Solar are as HOT or HOTTER than Marvels and DCs, but harder to obtain for our customers. TV themes with photo covers (such as Munsters #1) sell very quick-

ly, with little price resistance. The Gold Key and Dell books earn a 7S! Other publishers' books just sit, and sit, and sit...

GOLDEN AGE: We continue to be surprised by the solid demand for Golden Age material. We bought a large (1,500+ piece) collection of Lev Gleasons (e.g., Crime & Punishment, Crime Does Not Pay, etc.), Classics Illustrated (almost complete originals and more), and E.C.'s (primarily war-related: Two-Fisted Tales and Front-line Combat) which was decimated within a week! This often happens with nice collections of DC/Timely/Fawcett/Dell books, but we really were surprised by the speed at which these less-than-mainline comics turned. Where can we get some more? We haven't had any eye-popping prices to report as we haven't had any show-stopping issues since the last Update. We can say, however, that Golden Age material of all types, in all grades, sells steadily at Overstreet Guide Prices. Rate the Golden Age market a 7+.

It's tough to keep these reports to just two pages, but we did it again. Thanks, y'all!

TROPIC COMICS
John Chruscinski, Michael Goldstein, Robert Prince
313 S. State Road 7
Plantation, FL 33317
305/587-8878

The pictures you've seen do not do it justice. If you have not been through a hurricane, you cannot even imagine what it was like for us down here. The last couple of weeks have been kind of crazy. Some of our customers still do not have power, and some have lost their houses and possessions. Our three main stores luckily made it through the storm without damage. Unfortunately, about three weeks before Andrew, we opened a new store in the area that was most heavily hit by the hurricane and it was completely destroyed. We are still sifting through the stuff trying to salvage what we can. Well, enough of this—let's get on to our report.

NEW ISSUES *MARVEL:* The Cable miniseries just came out and was a big hit. Other hot new Marvels have been the Spirit of Vengeance series, Morbius and the other Rise of the Midnight Sons crossover, Uncanny X-Men #294, the first Executioner's Song, was a great seller, as was Iron Man #284, with the "death" of Tony Stark. The other X titles, Ghost Rider and Wolverine are also selling better than ever. Books to look out for include Spiderman 2099 and the other 2099 titles, the other Executioner's Song crossovers, the new Death's Head II series, Ren & Stimpy #1 and X-Men Adventures #1. Those are our future picks for Marvel.

DC: All of the new Lobo comics are very hot. Look for Lobo's Back #2 to make a big jump in price due to its controversal cover. Team Titans was a good seller, but there was some resistance from the customers to buying all five versions. Shadow Of The Bat did very well, and the first issue is going for $4 here. Batman Adventures #1 just came out and has proven to be very popular. Not much else is really hot in the DC's that have come out recently, but the next few months should be another story.

Our Picks. Superman #75, with the death of Superman will be blazing hot, as should the other five parts of the Doomsday storyline that precede it. There has already been national publicity for them and it should only intensify. The Robin III mini-series with its "movement enhanced" cover should be snapped up quickly. Robin 3000 #1 and the upcoming second Batman Judge Dredd book should also be winners.

INDEPENDENTS: The hottest books by far in this area are the Image titles. About 75 percent of the phone calls we get are from people asking when the next Spawn or WildC.A.T.s or Cyberforce etc. will be out. They have really made a major impact on the new comic market, surpassing all DC books, and even most Marvels, sales-wise. We will still have to wait and see if they can sustain the momentum. Robocop Vs Terminator #1 was a big smash, but the other movie-related comics from Darkhorse, like Aliens and Terminator are slowing down. The Valiant titles, while selling tremendously as back issues, still do not move very well for us as new issues. As for future picks, just about any of the new Image books are a good bet, as is Bloodshot #1 from Valiant and Ex-Mutants #1 from Malibu

RECENT BACK ISSUES. *MARVEL:* Our five most asked for are the Infinity Gauntlet/War mini-series, Death's Head II series, Iron Man #248, Amazing Spiderman Venom appearance (#300, 346, etc.), and X-Men #266 with the first Gambit. On a scale of 100, recent Marvels are an 85. As for prices, Iron Man #284 is going for $3 now, and the Venom issues of Amazing Spiderman are going for about 20% over Guide. The same goes for Death's Head II books. Everything else is going for about Guide prices.

DC: The most asked for are the first Lobo mini-series and Christmas special, all Sandman, Guy Gardner Reborn and the first twenty or so issues of Legends Of The Dark Knight. On a whole, about 20 on the 100 scale. As for prices, everything is going for Guide except Lobo, which are going for 25% over.

INDEPENDENTS: Valiant tops this category by far, and the books are very tough to keep in stock. All of the #0 issues are most asked for, as are the first five or so issues of most of their series. Every Image back issue is hot, but are not going for much over Guide, due to over production. Faust is selling very well all of a sudden. Turtles are moving briskly with #'s 5-25 being the best sellers. As with the new books, the Dark Horse movie related books have slowed in sales. In general, about 15 on the 100 scale. Prices for this stuff is at Guide except for the Valiant books which are going for way over Guide for early issues. Herbinger #1 at $70 is a good example.

SILVER AGE. *MARVEL:* While the early Silver Age books still sell great (with Amazing Spiderman & FF leading the way), for the first time, the early 1970's comics are our most requested. It would be hard to list the five most asked for, but all of the early appearances of Morbius, like Spiderman #101-2, and books like Tomb Of Dracula, Werewolf By Night and the Ghost Rider books are very hot. Comics that have slowed include all Deathlok appearances as well as the early Guardians of the Galaxy issues of Marvel Presents. Still about 70 on the 100 scale. Prices we have gotten include: Amazing Fantasy #15 GVG $1,000, Fantastic Four #1 VG-restored $600, X-Men #1 G $150, Avengers #1 GVG $125, Amazing Spiderman #14 VG/FN $180, Captain America #100 VF $175.

DC: Most asked for: Batman #155, Lois Lane #70, Showcase #4, House Of Secrets #61, Showcase #55. In general, still fairly slow except for key and early issues. About 25 on the 100 scale. Prices we've gotten include Showcase #4 G+ $2,200, Green Lantern #1 VG $320, Flash #105 FN+ $600, Showcase #37 VG $100, Adventure #267 FN $250.

GOLDEN AGE: Sales include Superman #4 VF-restored $1,400, Flyman #6 Pages VF/NM Larsen copy $1,800 NM, Human Torch #1 and Wonder Woman #1 FN $4,000 trade, Classics Set #1-10 $2,200 first printings, Batman #49 NM $500, Wonder Woman #7 VF-NM $300, Tales Of Terror Annual 1952 GVG $500.

Well, that's about it for us now. Even with the storm, business hasn't been that bad here. Without power, people can't watch TV, but they can still read. We just heard that another hurricane hit one of the Hawaiian Islands. Good luck, guys. Take care, everyone.

TIME TUNNEL COLLECTIBLES

1001 Castle Shannon Blvd.
Castle Shannon, PA 15234
412/531-8833
Patrick Donley

The time has come,/Overstreet said,/To speak of many things./Of Marvel, DC, and their like,/What makes our registers ring?/And why our prices are like so,/And what new books have wings.

NEW MARVEL - Summer is dying down as I write this, and so are the sales on most of the Marvel titles. My customers are fed up with unnecessary crossovers and the practice of polybagging. As a result, while the Infinity War itself is still selling very well, the crossovers in extraneous titles such as Dr. Strange, Nomad, Alpha Flight and Moon Knight have dropped to pre-War levels. The Midnight Sons crossovers are selling pretty well (especially Morbius) but most people are only buying one copy of each and are ripping the bags open. The X-odus of artists hasn't really hurt the mutant titles. They sell no matter who seems to be drawing them. Punisher and War Journal are dead, selling fewer and fewer each issue. Only War Zone has maintained its momentum, though I fear that won't last much longer, either. Two of the generally weaker-selling titles, Thor and Iron Man, have slowly been picking up with each issue, while the mid-range Marvels (Silver Surfer, New Warriors, Warlock, Ghost Rider) are still holding their own. Listen up, Marvel! No More Bags!

NEW DC - What's there to say. DC still only sells about

30-40% of what Marvel does. Because of increased exposure both in and out of the store, both Sandman and Hellblazer continue to attract new readers. New Titans, Deathstroke, and Team Titans have been generating a lot of excitement recently. Let's hope they can keep it up! The recently-announced "Death Of Superman" storyline has built up more excitement for that family of titles than has been seen in years. In Bat-news, Shadow Of The Bat is the only Bat-title that hasn't dropped off since the second movie hit the bargain theaters, though Sword Of Azrael is off to a good start. Screeching to a halt after initial high sales are Aquaman, the revamped Justice League books, and the non-Bisley Lobo miniseries. On an up note, it IS gratifying to see that DC fans actually read their comics before they stick them in a bag, and are more turned off by the GG (gimmick quotient) than excited by it.

NEW INDIES - Dark Horse keeps smoking", especially with Star Wars: Dark Empire, Robocop Vs Terminator, Next Men, and Grendel: War Child. They haven't hit any major snags yet! The same can be said of Valiant, which consistently turns out quality product. Harbinger, Archer & Armstrong, and Eternal Warrior lead the pack, while anticipation for H.A.R.D. Corps and Bloodshot is high. Unfortunately, Image Comics itself is in one big snag. Image Comics month (August) turned out to be non-existent as only one coupon-laden comic shipped. Only Spawn has managed to trained some sort of shopping schedule and thus has not only kept its audience, but has steadily increased it as well. Image would do well to hire an editor and a traffic controller; one to make their books readable and one to get the creators on schedule. Don't solicit for a book if you can't put it out on time! If Image maintains this trend, they won't be around this time next year, at least not in their current form. In other Indy news, solid sellers include Avenue X (Innovation), Milk & Cheese (still one of my biggest-selling independents), Miracleman, and the Sam & Max specials. Demand is consistently high for On A Pale Horse despite its infrequency.

RECENT MARVELS - As usual, recent back issue Marvel Comics are continually in high demand. My top 5 include Spider-Man #13, Ghost Rider #28, New Warriors #1-12, Death's Head II (any), and Darkhawk #1-8. I never seem to have Spider-Man #13 in stock, so, as a result, it sells immediately at double Guide. Amazing Spidey Man #361, Death's Head II #1, Infinity Gauntlet #1, and Darkhawk #1 all move quickly at $6.75. Amazing Spidey #300 is steady at $22, but not any higher, while New Mutants #87 is constantly requested but sits for $50. Give Marvel a 50 on our 100 point scale.

> "Who hasn't seen all the Death of Superman hype? This is THE event. I've had to start an advanced multiple reserve list to even guess on how many to order."

RECENT DC - As with the new comics, DC pales in comparison to Marvel. The top 5 most asked for include Lobo (first mini), The Ray #1-3, any of the Books Of Magic (by Neil Gaiman), any Sandman between issues #17 and #37, and New Titans #71-85. Books Of Magic #1 does a vanishing act at $7.50, The Ray #1 is at $5, and Lobo's Back #1 goes for $3.50. Sandman #1 still brings $20 though not as quickly as before, due to more people buying the trade paperbacks. Overall, I can only give DC a 15 in this category, with most of that focused on the soon-to-be-Vertigo books.

RECENT INDIES - Before I begin this section, I must jump up on my soapbox and issue a caveat: comics that have coupons, pages, tattoos, or value stamps missing from them are NOT in mint condition! In fact, the very best that any such damaged book could be graded is Very Good, and THAT depends on the importance or demand for that book. Please keep in mind that a Harbinger #1 without the coupon is like an Amazing Spider-Man #238 without the tattoos. Caveat! That being said, the recent independent back issue market has really started to pick up steam, spurred on in large part by the success of Valiant. Harbinger #1 (WITH coupon) sells immediately at $25, X-O Manowar #1 is steady at $8 50, and Solar #10 is in high demand with prices in the $7 to $10 range. Turtles have started selling again, albeit slowly. Recent sales include NM first prints of #2 ($60) #3 ($40), and #4 ($20). The only Image book at more than cover price is Youngblood #1 at $3. The others are pretty readily available. I've had offers of up to $75 for Megaton Explosion, the giveaway featuring the first appearance of Youngblood, but they're nowhere to be found. Star Wars: Dark Empire is constantly asked for with #1 going at $8 as soon as I get it. It's legitimately hot! give the Indies a 35.

SILVER AGE & 70's Unlike the new and recent back issue categories, DC rules this roost. Marvels, while always in demand, seem to have priced themselves out of range for the time being. Recent DC sales include Brave & Bold #24 (G-) at $19.95, Batman #123 (F) at $65, Detective #268 (F) at $40, Detective #265 (F-) at $57, and Action #233 (F-) at $40. Marvel sales include Daredevil #5 (VF) at $75, Amazing spider-Man #129 (NM) at $200, Silver Surfer #4 (F) at $110, Giant-Size X-Men #1 (F-) at $70, and Avengers #11 (F-) at #30. Overall, DC's rate a 60 while Marvel can only pull in a 20.

In future picks, keep an eye out for Superman #75 (death issue) from DC, Bloodshot #1 from Valiant (with a chromium cover), Darkstars #4 from DC (featuring hot new artist Travis Charest), The Pitt from Dale Keown and Image, and the foil-stamped Doom 2099 #1 from Marvel.

Until next time, remember the words of noted comics scholar James P. Pascoe: "What do you mean it's not out yet?"

RICK'S DUGOUT

Cory Rayborn, Rick Wilson
117 West White Drive
Archdale, NC 27263
919/431-6825

Talk about a shift in the market! That's what happened this summer with the sudden and powerful rushes that were made on the market by Image and Valiant. These two fairly new operations took the new comic market by storm, but they were not the only sellers this summer, not by a long shot. Let's go straight to the new issue market.

NEW ISSUES. *VALIANT*: They have now earned their own category, outselling everyone on a top to bottom scale. The entire Valiant universe is extremely consistent when it comes to sales, providing the reader with a QUALITY book. Unity gave this company the exposure they needed. Leading the pack by a hair are Archer & Armstrong, fueled by Barry Windsor-Smith, and Magnus: Robot Fighter. Look for the Predator Vs Magnus mini-series, the Harbinger trade paperback with Harbinger #0, and Bloodshot #1 to be hot. Out of 100, Valiant would come in at a solid 90.

IMAGE. Our customers love all these "Brat Pack" creators and eagerly await their books, but the only problem is IMAGE COMICS NEVER COME OUT!!!! Every week our customers drop in and ask, "Is anything Image in?" and every week we have to disappointedly tell them "no." Image may not last too much longer if they don't start to have a little more respect for their readers and actually put a book out on time. It's strange, isn't it, that when they were getting "abused" (or whatever they claim their problems were) by Marvel and DC and paid less that their comics always came out on time? Whenever Image comics do come in, they ALL sell well, especially with their recent "Image Comics Month" promotion with the mail-in coupons for Image Comics #0. Look for Dale Keown's Pitt and Sam Kieth's The Maxx to be hot. Don't chop up too many comics for Image #0 — everyone and their brother will have at least one. On the 100 point scale, Image is a 90.

MARVEL: Still a powerhouse. All of the mutant books are selling quite well with the popular "X-Ecutioner's Song" crossover running through them. Cable #1 sold well, but not quite in the volume that was expected. All of the Spider-books sell consistently well, with Amazing and Spider-Man still leading the way. Ghost Rider has picked up a little bit of steam following on the heels of the "Rise of the Midnight Sons." Spirits Of Vengeance, Morbius, Nightstalkers,, and Darkhold all sell at around a solid upper tier status. Some other popular and good-selling Marvels: Darkhawk, Nomad, Terror, Inc., New Warriors, Marvel Comics Presents, Punisher, Punisher War Zone, Punisher War Journal, Wolverine, all the Marvel UK titles, Incredible Hulk, and Warlock and the Infinity Watch. Interest is already high for all of the 2099 Universe titles. Marvels would rank an 80 out of 100.

DC: Once again, no real news here because DC absolutely does not sell for us. The only bright spot is going to be the Superman #75 direct market edition with all of the goodies in it. Look for quite a bit of exposure on this comic in all of the media cir-

cles. It will sell, but never, never as a back issue. An abysmal 20 out of 100, and that's being nice.

ALTERNATES: Dark Horse continues to do well with Star Wars: Dark Empire being their leader by far. Everything else Dark Horse sells fairly consistently. Tundra, Malibu, and Rebel also do well on the Independent market. Independents are a consistent 40 on the scale.

BACK ISSUES: *VALIANT*: And you thought the new issues sold well!!! We just can't keep Valiant back issues at any price, especially the early issues. Some recent sales of note: Magnus #1 w/coupon $25, Unity #0 $8, Unity #1 $10, Unity #0 red bar variant $90, Harbinger #1 w/coupon $52, Rai #1 $12, anything Unity # $3.50 each, Archer & Armstrong #0 $6, and Solar #10 $25. Impossible to keep in stock and to sell at even Guide. A big 99 on that magic scale.

IMAGE: Good and consistent sellers on the back issue market. Some sales of late: Youngblood #1 $7, Shadowhawk #1 w/coupon $7, Spawn #1 $4, Savage Dragon #1 $5, and WildC.A.T.s #1 $3. Everything with the Image logo sells quite well. In the future, look for a major rush for copies of any comic from "Image Comics Month" with the coupons still intact since everyone is going to send these things in. A cool 70 out of 100.

MARVEL: No real blockbuster back issues out of Marvel, but instead we have consistency. Some recent sales include: Amazing Spider-Man #361 $9, Amazing Spider-Man #274 $12, Darkhawk #1 $13, Death's Head II #1 $10, Ghost Rider #28 $4, Incredible Hulk #367 $14, #368-$11, Marvel Comics Presents #85 $10, Spectacular Spider-Man #189 $8, Terror, Inc. #1 $5, Web Of Spider-Man #90 $5.50, X-Factor #24 $14, #68 $8, Uncanny X-Men #205 $12, #266 $25, #282 $8. This would give Marvel an 80 out of 100.

DC: I won't even waste your time. A pathetic 5 out of 100.

ALTERNATES. Moderate activity, as shown by these sales: Next Men #1 w/coupon $10, #0 $7, Cages #1 $12, Grendel: War Child #1 $4, Star Wars: Dark Empire #1 $16, #2 $11, #3 $5. All of the Dark Horse licensed titles sell well. A good and solid 60 out of 100.

We have not really had any demand for pre-eighties comics in our area recently, and I tend to blame this on the economy. Instead we have been selling large amounts of comics cards—anything by Impel (now Skybox) and Comics Images — and have had a large amount of anticipation for the Marvel Masterworks cards.

THE ARCHIVES

Chris Simonds
614 N. Porter
Norman, OK 73071
405/360-8868

Salutations from the home city of the Sooners! The last half of the summer tended to be slow in sales, but now that school has started sales are rapidly increasing. This seems to be hopeful with the "Month of Gimmick Covers" on its way.

NEW ISSUES — Who hasn't seen all the Death Of Superman hype? This is THE event. I've had to start an advanced multiple reserve list to even guess on how many to order. 2099 titles are highly anticipated, though the delay in shipping has made them take a back seat to the Man of Steel. Valiant sales are increasing steadily. Bloodshot #1 looks to be the best selling Valiant yet, with expected sales two and three times that of Rai #0. Overall, Image is the big news locally. Pitt #1 will be a smash with sales comparable to WildC.A.T.s #1.

RECENT BACK ISSUES — Shadowhawk #1 is the most requested back issue, with daily calls to see if we have it. We were selling it for $12.50 due to high demand and low supply locally but fell so guilty about it we went down to $8. The only reason it is that high is because of the inflated price we have to pay to keep it in stock ($3-$5 wholesale). Youngblood #1 is not quite as hot, but ranks 5th on our most requested list. The strange thing to note is that almost everyone hated these issues, but were more than willing to buy multiples at inflated prices. Number two is any Pre-Unity Valiant—especially Harbinger #1. Though our supply is limited, we are not able to get the two to five times Guide that others are rumored to be receiving. Star Wars: Dark Empire is very scarce, especially #2 ($15). Sandman issues (ranking 4th) are nearly fought over as well as some of the other Vertigo horror line titles (Sandman #1 $40, #4 $18, double Guide on Hellblazers).

SILVER AGE — Silver Age back issue sales are very strange. Everyone requests Marvels (Morbius, Werewolf By Night, Thanos, and Warlock appearances), but they almost exclusively buy DC's. During our recent 50% off sale, mid-grade 12 cent Supermans, Detectives, and Batmans flew out of the store. Most notably, Man-Bat appearances were very popular. The prices were strict according to condition and Guide (before discount). The only exception to the DC domination of back issue sales was Amazing Spiderman, which continued with strong support.

The thing to watch will be what happens to prices when Image titles show up packed as sets at the local department stores with big discounts. We have already seen this with Infinity Gauntlet and Death's Head. Also, how long will the hype hold out for Valiant? We have already seen New Mutants #87 fall from grace after the hype magazines turned their attention elsewhere. And just what will this Christmas bring? Well, thanks very much for letting me be a part of Overstreet, and happy trails to y'all.

COMIC CAVALCADE

William A. Christensen and Mark Seifert
502 E. John Street
Champaign, IL 61820
217/384-2211

Not a day goes by lately without someone asking about some of the special limited edition items that many publishers are offering as ordering incentives. It's important for new book investors to fully understand this phenomenon. In the case of a premium being offered for every X number of books ordered, there is a strong probability that (a) the retailer will order more than he thinks he can sell, hoping to recoup the loss by selling the premium and (b) there will be private investors out there with heavy multiples on the book requested to get the premium. These are obvious conclusions to be drawn from these facts. The question remains — are the premiums worth obtaining for investment purposes? This market can be tricky. These items are difficult for the retailer to re-stock after initial sell-through, and interest in particular items is sometimes short-lived. To profit from these items, one must act quickly. Pay attention to how the book is being distributed and what kind of long range appeal it has.

NEW INDEPENDENTS. Along with growing readership, independents are attracting an increasing number of investors with their relatively small print runs. As with the last report, this is the hottest area of collecting.

VALIANT: Investors who missed out on the early stuff are making up for it by turning in huge orders on the new stuff. Rai #0 jumped to $15 in a matter of days, and Harbinger #10 and #11 are quick sellers at $10 and $6 respectively. Up-coming items should be even hotter. Bloodshot #1 with the "chromium" cover will probably be the best selling Valiant ever and the Harbinger TPB 1st print should be sought after as well, as only first prints will include a copy of #0. With a cover of $9.95 that's the cheapest you could get a copy of #0 these days by about a factor of 30. New Valiant scores 90/100.

IMAGE: Has any Image shipped since last report? Oh, yes; there was WildC.A.T.s #1 which sold well but hasn't moved much investment-wise; Spawn #3 which now has a $4 tag, Brigade #1 which sold pretty well and now goes for about $6 due to small supply; and Shadowhawk #1 with the black and foil cover and Image #0 coupon which vanished instantly and now carries a $14 retail. So far, the constantly behind-schedule shipping of virtually all books hasn't affected sales at all. In fact, if anything, it makes fans more rabid. They call daily to find out if the latest Image books are in. Unfortunately, we usually have to tell them we have no idea when the books will be shipping, which is a real shame because these books can really bring people into the store. There's nothing exceptional on the schedule from Image in the near future, mainly more of the same, and if we had to guess we'd say they're probably more concerned with getting out what they've already solicited than with breaking new ground. The single item of note is Dale Keown's Pitt, which as a regular series may have some potential. New Image rates a 75/100 and would be much higher if they actually got the stuff out. You know, the software industry coined the term "vaporware" a few years back for product that gets announced but never ships. We may have to adapt this for our use in the comics industry.

NEW MARVEL. Marvel is starting to cannibalize its own readership with the introduction of their book "families." Spirits of Vengeance related titles perfectly illustrates this. Once

these started, many customers lost interest in the Marvel UK books and started getting these. Will the same thing happen when 2099 is introduced? The hottest recent release here was Uncanny X-Men #294. This polybagged-with-trading-card item seems to have caught a lot of people by surprise, and it now runs $5. The "death of Tony Stark" storyline has turned Iron Man #284 into a $15 item. The first few Spirits of Vengeance books are mildly hot with Ghost Rider #28 leading the way at $8 and Morbius #1 running $5. It's slim pickings from Marvel in the near future, as they seem to be settling in for a long winter's nap. Upcoming X-exclusive's and issues should do quite well, with Punisher War Journal #50 (foil cover and Texiera interiors) being the long shot of the month. New Marvel rates a solid "can't live with 'em/can't live without 'em" 65/100.

NEW DC: The introduction of the Vertigo line to make the mature titles more visible is a great idea. However, the rest of the line, including Batman & related titles continues to be marginal sellers. DC has lost many of its younger readers to younger publishers. Of course, recent Sandman, Hellblazer, and Lobo have done quite well. Batman Adventures #1 was a surprise hit. Its release was timed perfectly and the DC PR people are to be congratulated for another fine job. DC's proficiency in this area could make Superman #75 and its x-overs the biggest comic event of the year. The storyline itself won't be a great short-term investment, but you've gotta have it, right? The JLA #69 x-over will probably be overlooked, so don't miss it! We were going to apologize for the lack of hard price data in this section, but then it occurred to us that no one's investing in DC right now anyway, so who cares! Remember this moment when you're looking for this stuff in 10 years. New DC rates 40/100.

RECENT INDEPENDENTS: Top 5. (1) Solar #10 $65, (2) Harbinger #1 $100, (3) Next Men #1 $10, (4) Harbingar #5 $60, (5) Spawn #2 $6. Activity on Valiant back issues is best described as frenzied, with no end in sight. People who laughed at Harbinger #1 at $35 six months ago and sold it wouldn't be caught dead unless handed over a C-note to get a copy. Spawn back issue sales have picked up dramatically in anticipation of the involvement of Alan Moore and Frank Miller in an upcoming issue. Independent back issues overall rate a healthy 60/100. For example: Unity Red #0 $185, Magnus #0 w/card $100, Eternal Warrior flat gold #1 $175, Eternal Warrior embossed gold #1 $150, Unity #1 $20, Harbinger #2 $60, Shadowman #1 $22, Rai #1 $16, Spawn #2 - $8, Star Wars #3 $12, Next Men #0 $7, DHP #54 $20, Comico Primer #2 VF/NM $105.

RECENT MARVEL: Top 5: (1) Death's Head II all #'s $18-$8, (2) Death's Head original #1 $40, (3) Uncanny X-Men #266 $40, (4) New Mutants Annual #2 $15, (5) Amazing Spidey #344 #345 at $15 each. No big shake-ups here since last time increased activity in independents really taken a bite out of this market, which is merely treading water with a 50/100 rating. Prices of interest: Amazing Spidey #346, #347 each $15; Ghost Rider #1 $30, #14 $12, Incredible Hulk #367 $25, Spider-Man #13 $15.

RECENT DC: Sandman #21 at $25 followed by various other issues account for all of the top sellers. #21 is currently the first non-reprinted issue. #22, 23, and 24 run about $20 each. Recent DC rates 35/100. Some of the sales prices, Sandman #'s $60, #3 $30, Hellblazer #40 $12.

SILVER AGE/70'S MARVEL: Pre '64 books and 70 s books continue to generate the most interest. We aren't experiencing the slowdown here that others have complained about. In fact, a trend we've noticed recently is that a number of collectors have begun to realize that if they don't complete their runs now (in any grade), they'll never be able to. That's not to say there aren't still investors around, however. As a rule of thumb, low grade Marvels move at 1.25 to 1.5X Guide, and high grades move at 1.75 to 2X Guide. 70's books still vary wildly from region to region, and therefore it's difficult for the Update to reflect an accurate price. Obviously, this means there are still some great bargains to be found if you know where to look and what to buy. Anyway, the top 5 this time is dominated by the 70's: (1) Spider-Man #101 $250, (2) Iron Fist #14 $150, (3) Marvel Spotlight #12 $50, (4) Amazing Adventures #11 $45 and (5) Amazing Spidey #102 $100, all in NM/M, naturally. Of the early stuff, Amazing Spidey through about issue 20 is currently the most in demand. This category rates 75/100 overall. Other price examples: JIM #83 G/VG $350, Amazing Spidey #2 G- $250; Sub-Manner #8 VF+ $30; Tomb Of Dracula #1 VF/NM $100; Marvel Spotlight #3, #4 NM at $45 each.

SILVER AGE DC: Not the intense activity we witnessed a few months ago, but still pretty hot. The decrease is due more than anything to the fact that, unlike Silver Marvel, this stuff is incredibly difficult to restock. This leads one to believe that (a) there is far less speculator activity here than there is with Marvel, or (b) speculators feel that prices aren't close to stabilizing and therefore aren't selling. Not many specifics in the top 5, which includes: (1) Showcase (all), (2) B&B (early), (3) House Of Mystery/House Of Secrets, and the SF titles such as (4) Mystery In Space and (5) Strange Adventures. Silver DC's rate a solid 65/100. Price Examples: HOS #368 G $30; Strange Adventures #74 VF $45; My Greatest Adventure #17 F/VF $100; Mystery In Space #68 VF $75. Before we go, we'd add a top 5 of our own: The top 5 up and coming areas of collecting: (1) Gold Keys - they'll all be back eventually, wouldn't you think? (2) Warren Mags/70's Marvel Mags - vogue, (3) EC's - once again on the rise after a period of dormancy, (4) 50's era books from both Marvel and DC (the not-quite Silver, not-quite Gold range from 1949-55), (5) early 80's indies with ties to recent product (mass market appeal combined with microscopic print runs).

COLLECTOR'S ASYLUM

Rick Sambuchi, Mike Pisaneschi
12311 Nacogdoches 104
San Antonio, TX 78217
512/590-6310

Happy, happy, joy, joy — the kids are back in school and it's time for another Overstreet letter.

From Marvel Comics, Cable sold well, as did Darkhold and Nightstalkers. Any surprises there? The first parts of the "Executioner's Song" were also well received. Most people, however were not happy about paying an extra quarter for the bag and the card, but, of course, they bought it anyway. Infinity War is still a sales disappointment. Again Marvel floods the market with crossovers, and again it is the retail outlet that gambles on them and gets shafted. Iron Man sales have also increased briefly due to the "death" of Tony Stark (yea, right!). They would probably stay up if Marvel had the guts to keep him dead. I like the character, but it only makes sense.

At the time of writing, we are still a few weeks shy of Spider-Man 2099. This should be the hot book for September. Can the now cult classic Ren & Stimpy take over comic books as it did Sunday mornings? Of course it can, you bloated sack of protoplasm! Stimpy's Stinky Flie should also sell well, but, again, did you need us to tell you that?

DC has remained steady. Darkstars and the Heckler did much better than expected. Team Titans is also doing well, but the multiple cover #1's in the same week was still a loser idea. What really paid off for the New Titans was the people who tried out one copy, liked it, and continued with #2. But, again, as with Marvel, nothing really blazed off the stands leaving a trail of smoke behind it.

In DC's future, Robin 3000 should go well. It has the 2099 crash going for it as well as being cut off the popular "Elseworld" series. Scarlet may be a good book since it is hitting the market in the height of a vampire frenzy. One of the single most influential series of the Silver Age, Showcase, returns in November. Showcase '93 could be as good as its predecessor if DC plays its cards right. Oh, and that death of Superman thing might sell.

As far as independents go, we could tell you that Shadowhawk was great but those of you who have tried to get a copy for less than double cover already know that. Needless to say, it was the cover that sold this book, hopefully not the story. The concept of a hero who goes around breaking people's backs should best be left to late night Saturday TV. Shadowhawk is reminiscent of a pro wrestler. Imagine this - "Uh-oh, looks like Shadowhawk is setting Fanboy up for the back breaker...and follows through, the crowd goes wild." On the other hand, the first issue of Brigade sold like a dog. It seems the golden hand of Liefeld has finally failed. The first issue of WildC.A.T.s sold about as well as a hot X-Men issue, again a disappointment.

For Valiant Rai #0 (now $5) and Harbinger #10 (now $4) were the gems this term. Sales are still going up steadily for all Valiant titles. We increased our post-Unity orders about 25% from our pre-Unity orders and still find ourselves placing re-orders. The obvious future picks from Valiant are Bloodshot #1 and the Harbinger Trade Paperback with the copy of Harbinger #0. The not-so-obvious pick is Magnus #21. This is going to kick off a whole new direction for the book and will be as important to us as #1 to understanding the title at all. Magnus sells the worst of any new Valiant, probably because it is hard to find back issues, and

therefore hard to get to the story. #21 will change all that.

In the realm of back issues, Spectacular Spider-Man #189 is still selling like hotcakes at $8. The Carnage issues of Amazing, #351-3, are still selling for $9, $5 and $4. His earlier appearances, #344, 345 and 350, sell steadily for $10 each. Unfortunately, most of his fans still can't pronounce his name, thinking it is some sort of French cheese. Marvel Star Wars issues sell very well, also, for 1.5 Guide.

The top 5 Marvel back issues are: (1) Spectacular Spidey #189, (2) Amazing Spidey #361, (3) Amazing #101, (4) any Star Wars, and (5) any Wolverine. Once again Punisher failed to make the top five list. The Marvel back issue rates a 90.

DC back issues are difficult to report on because there are really no single issues that stand out. If a particular issue sells well, then the entire series also sells well. The top 5 DC's are: (1) Sandman, (2) Lobo, (3) Hellblazer, (4) Anything with Jack Kirby art, and (5) Teen Titans. DC rates a 40 on the back issue scale.

Well, that's all for now, folks.

PS. It worked once, so let's try it again. Honk if you see Robocop Vs Terminator issue 2.

"EC's have had a market resurgence. Mad Comics and early magazine issues have been selling stronger and stronger."

COMICS & COMIX INC.

Greg Shoemaker
1459 B Solano Mall
Fairfield, CA 94533
707/427-1202

Greetings from the entire Comics & Comix chain of stores. I'll be sitting in for Mike McCulloch as he settles into the Citrus Heights location. I should tell you right off the top that the Solano Mall/Fairfield store's customers are, on average, younger than the rest of the chain's and this report will of course reflect that

NEW MARVELS: The X-ecutioner's Song mutant crossovers have just started and if Uncanny X-Men #294 is any indication, the rest should sell well. The Mutant books continue to sell steadily despite some changes in the creative teams. Whether inertia, gimmicks and the release of the X-Men cartoon can keep the mutant comics juggernaut moving remains to be seen. Spider-Man 2099 is leading all others for new comics on our pull and hold service; however, the same customers are taking a wait-and-see approach on the other 2099 titles. Mid-selling titles continue to suffer, with Deathlok and the Punisher titles taking big hits. The new horror titles have faded a bit. U.K. titles have established a small, loyal, older following.

Prices on new issues remain close to Guide, with only the first two hologram Spider-Man issues getting a dollar more than current Guide prices. Expect this to continue since even "hot" recent releases will find it hard to compete with the current week's "hot" titles. The attention span of the collector/speculator grows shorter by the month.

NEW DC: Team Titans did well despite some groaning over the multiple #1's. Lobo sales remain strong despite long waits between issues. Darkstars #1 sold out fast. It could be a sleeper hit once the issues featuring artists Charest and Hanna hit the stands. Even with the "movement-enhanced" cover image, Robin III has not added a single new subscriber to its pull and hold file. The obvious hit of the year for DC should be Superman #75. With sales for that issue expected to exceed six times the normal issue sales, maybe DC should consider killing him twice a year and give him the rest of the year off.

Prices on new issues may reflect DC customers' buying habits and our precise purchasing. In any case, supply is meeting demand, resulting in new DC back issues at cover prices with few exceptions, and only moderate sales activity.

INDEPENDENTS. Image has already built up some impressive sales numbers. Almost as striking is the fact that most Image readers have decided to sign up for the whole line of titles. This is due in some part to the Image #0 offer; however it also seems the younger Image customers like the idea of one small affordable comic universe, with new characters, and first issues they can afford. If Image could get their comics shipping weekly they would secure the number three publisher spot at our store. Future picks include Spawn #6 (McFarlane and Alan Moore together again for the first time since Comics Journal #152) and Wetworks #1. Image #0 is already hot enough to push Shadowhawk to $8. Savage Dragon #1 sells briskly at $3, Youngblood #1 at $5.

Valiant's Rai #0 at our store sold four times its regular numbers and we could have sold twice that. Even though a lot of that was rampant speculation, it may have caused enough of a commotion to make Bloodshot #1 the first Valiant title to get a solid launch with readers. Unity #0 and #1 are selling quickly at $6.50 and $5 respectively, while most Unity chapters are at cover price.

RECENT BACK ISSUE MARVELS: Customers with fewer dollars to spend on Marvel back issues because of all the new product over the summer have been shopping for bargains only. Mainstream super hero comics that are still priced at a couple of dollars or less are moving quickly. Winners have included Hulk, Iron Man, Captain America, Daredevil, Fantastic four, Excalibur, and Thor. Similarly priced issues of Star Wars, GI. Joe, and Transformers (!) are selling out. Pricier recent Marvel back issues have lost momentum. Deathlok (all appearances), Marvel Comics Presents, and all the Punisher titles have slipped more than the overall average. The few books that are creeping up in price at all are still below the $10 mark. They include: Guardians Of The Galaxy #1 ($9), Star Trek #1 ($5), Machine Man (mini-series with Barry Smith #4 ($3.50) and Spider-Man #16 ($3). After an average back-issue summer, September finds Marvel at a 55 on a scale of 100.

RECENT BACK ISSUE DC's: Winners for DC are Hellblazer, Sandman, Lobo, The Griffin, New Teen Titans, (volumes 1 and 2) Star Trek titles and almost any Kirby comic from the early to mid-70's. With few exceptions, prices are up only slightly, if any. Swamp Thing Annual #5 ($5.50), written by Neil Gaiman, is selling when brought to the attention of Sandman fans. Losers include Animal Man, the Batman titles, Green Arrow, Infinity Inc. (McFarlane issues), and Robin. Though DC hasn't experienced the same post-summer sales decline as Marvel, they still get only a 30 on a scale of 100.

RECENT BACK ISSUE INDEPENDENTS Appleseed (except #1), Dirty Pair, Grendel (#1 up), Judge Dredd, Mask, Ninja High School (#1 signed $10), Robotech (Comico), and TMNT (#19-49) are all selling over current Guide prices. Little or no sales activity to report on Dark Horse Presents (concrete appearances), Rocketeer, all First and Now comic titles. Our back issue bins have been purged of dead Independent titles, allowing me to give what's left a 38.

SILVER AGE: Silver Age comics are selling as long as the characters are still currently being published and the grading and pricing are stnct and conservative. Turnover is a little slower than other back issues because the prices usually require our younger customers to save up rather than just buy on impulse. Score Silver Age a 43.

Before I finish up I'd like to share a thought with you. Despite the media trying to convince the general public that comics have "grown up", our customers seem to be getting younger. It may be that the easiest way to assure ourselves more adult customers (the most valuable kind) in the future is to make sure we have comics that will bridge the gap between the basic super hero titles and comics geared for adults. Unfortunately, based on sales, these kinds of titles are probably considered marginal by publishers and retailers alike. Let me end this by thanking Mr. Warren and encouraging everyone to keep having fun with their funny books.

COMIC RELIEF

Rory D. Root/Mark Stichman/Carson Hall/Slaugh/Tracy Miller
2138 University Avenue

THE WHAT'S HOT - WHAT'S NOT MARKET REPORTS

Berkeley, CA 94704
510/843-5002

Greetings from the Bay Area! First, our thanks to Jon Warren and to Bob Overstreet for letting us contribute to this Update. We lead off with our San Diego Convention report. Sales were up this year after a lack-luster show last year. We attribute this to a lessening recession and thin increase in attendance. Also this year we saw an epidemic of Pre-San Diego fever. Several large mail order sales occurred right before the show. Notable sales included Fantastic Four #48 for $500, #49 and #50 for $200 each. Other important sales were Breakdowns by Art Spiegelman and the first six issues of the ground-breaking series Raw for a total of $1,050.

NEW MARVEL: Sales are soaring for Ghost Rider #31 and Darkhold #1 (and Spirits Of Vengeance in general), X-Men #294 (Executioner's Song) maintains its hold on the hot list. The Spiderman hologram series continues to be a fan favorite. Spectacular Spiderman #189 retails for $5.

NEW DC: Sales are good for the Eclipso cross-over series. Of high interest are Darkstars #1 and New Titans #91. Lobo (gotta love him!) appeals to the rude and crude in all of us. And with the appeal of the new Batman cartoon series, it's only natural that Batman Adventures #1 follows suit.

NEW INDEPENDENT: Image is the hottest thing this summer! Particular fan faves are Spawn, WildC.A.T.s and Savage Dragon - no surprise there. Valiant titles do stay on the shelves through their normal cycle, but NEVER last long in the bins — specifically Rai #0 and Eternal Warrior #4. The recent Star Wars series went over well, and we predict similar success for any future Star Wars series. Dark Empire #1 ALREADY sells for $17. Undergrounds, as always, are hot sellers for us (Berkeley and San Francisco, you know). Hate, Eightball, and Dirty Plotte are steady sellers and excellent reading.

FUTURE PICKS: The Death of Superman cross-over is predicted to be a worthwhile investment in good reading. The Doomsday cross-overs are Superman: Man Of Steel #18, Justice League America #69, Superman #74, Adv. Of Superman #497, Action #684, Man Of Steel #19, Superman #75. The Funeral For A Friend cross-overs are JLA #70, Adv. Of Superman #498, Action #685, Man Of Steel #20, Superman #76, Adv. Of Superman #499, Action #686, Man Of Steel #21, and Superman #77. Read and enjoy and happy hunting for the earlier issues.

RECENT MARVEL: The introduction of Carnage in Amazing Spiderman #361-363 was met with excitement from Marvel fans, but casual collectors were caught off-guard. McFarlane's Spiderman series still keeps selling as back issues, as well as Infinity Gauntlet and Ghost Rider. The Assassination Plot in Amazing Spiderman #321-326 is another title to watch.

RECENT DC: The first Lobo mini-series continues to gain fans, as well as Doom Patrol and Sandman (especially Seasons Of The Mist, which sell for between $15 and $10). The somewhat avant-garde style of non super hero comics continues to attract fans, though the books are well into the series. We're looking forward to the new Vertigo line. A pleasant surprise is the success of Star Trek Next Generation and related titles — constantly in demand!

RECENT INDEPENDENTS: The entire Valiant line is receiving a lot of attention, but most noteworthy are Harbinger #1-10 (#10 sells for $5) and all issues of Solar. The recent Grendel series proved that the old fans have not forgotten and new fans were generated as well. As for recent Image titles, the 1st print of Youngblood is requested nearly every day and retails at $7. Still of interest but not quite as hot is Savage Dragon which sells for $5.

SILVER AGE. An ongoing trend in the market is the bi-polarization of the collectors market between high-grade investors/speculators and low-grade bottom fishing reader/collectors.

MARVELS: Our top five sellers are Fantastic Four #48, Amazing Spiderman #1, Hulk #1, X-Men #1 and Amazing Fantasy #15. On a scale from 1 to 100, we rate this segment of the market a 75. Recent sales include Fantastic Four #5 VF/NM $1,000 and #14 Mint $240, Strange Tales #110 VF for $600 and Tales Of Suspense #40 NM for $800.

DC: DC's with velocity are Showcase #4, Brave And Bold #34, and Lois Lane #70, as well as DC war titles in general. Overall rates an 80 on a scale from 1 to 100. Noteworthy sales include Showcase #40 VF+ for $200, Showcase #10 G- for $135, It's Game Time #1 VG+ for $150, and Sensation Mystery #115 F+ $150.

INDEPENDENTS: Vampirella #1, Gold Keys especially Dr. Solar and Magnus Robot Fighter (selling at 1.5-2X Guide), Movie/TV comics especially J. Ward, Paul Terry, and Hanna-Barbera. Baby boomer's Saturday mornings come back to haunt us all. Scale of 1 to 100 - 65.

GOLDEN AGE *DC*. DC's continue to be the most lucrative Golden-Age market. Pre-hero DC's showed movement as well as early hero titles. Notable sales included All American #20 VF/NM for $1,700, Green Lantern #2 VF/NM for $2,250 and Flash Comics #72 VF/NM for $375.

EC: EC's have had a market resurgence. Mad Comics and early magazine issues have been selling stronger and stronger. The horror titles are especially vigorous. Pre-New trends have shown increased interest, especially Crime Patrol. New directions on the upswing include Psychoanalysis. Notable sales were Mad #1 VF for $1,500 and Crime Illustrated #1 VF for $100.

Disney sales are up for the first time in years. Fawcett Marvel Family titles continue to be good sellers

Classic Comics continue selling well. Later (60's) issues such as #166-169 continue to be hot. Other notable sales were Classics Comics #1 VG $725.

Timely-Marvels continue to be generally static except Captain Marvel comics. Atlas-Marvels continue selling vigorously at prices well above Guide.

In closing, the dreaded deadline doom has cut this report far shorter than we would have hoped. We'll be back next issue with more to share, compare, and be aware of.

The following pages list those retailers who helped make this issue of the Update possible. Each advisor wrote a market report, updated prices and new issues, and corrected errors. Although we were limited to the number of Market Reports we could print, each and every report was a tribute to its writer and was important to our research. The help of these fine people is deeply appreciated.

SOUTH

Sean Linkenback
Showcase Collectibles
P. O. Box 921185
Norcross, GA 30092

Action Comics #254, © DC

Adventure Comics #285, © DC

ABC WARRIORS THE Fleetway/Quality - * (1.95-c)
ABYSS, THE Dark Horse - * 1.50
ACE ANNUAL AC Comics - * (3.95-c)
ACE COMICS PRESENTS Ace Comics- * 1.50
ACE OF SPADES Mockingbird - * (2.50-c)
ACES Acme Press (Eclipse) - * 1.50
ACK THE BARBARIAN Innovention - * 1.50

ACTION COMICS (Weekly #601-642)
Dec., 1954- Present
DC Comics
1 Reprint, 1988, 50¢-c 50
201- Last pre-code issue 150.00
202-220 125.00
221-240 100.00
241, 243-251 75.00
242- Origin & 1st app. Brainiac 5 120.00 + H
252- Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #9 175.00 + H
253- 2nd app Supergirl 100.00 H
254- 1st meeting Of Bizarro & Superman 115.00 H
255- 1st Bizarro Lois Lane 80.00
256-261 50.00
262- 264 266 268-270 38.00
263- Origin Bizarro World 50.00 H
267- 3rd Legion app 250.00 H
271 275 277 282 287 Last 10¢ issue 34.00
276 6th Legion app 96.00
283 Legion Of Super Villains app 44.00
284 Man Ei app 44.00
285- 12th Legion app. 44.00
286 290 22.00
291 292 294 299 15.00
293- Origin Comet 33.00
300- (5/63) 17.00
301-308, 310-320 10.00
309- Legion app 11.00
321-333 335 340 7.50 +
334- Giant (9-20) 14.00
341 346 348 350 4.50 +
347- Giant (3-39) 360 Giant (9-45) 9.00 +
361 372 374 250 4.50 +
373 Giant (6-57) 7.50
381-424 3.50 +
425- Adams art 5.00 +
426-436 438 439 2.50 +
437 443- 100 page giants 4.00 +
440- 1st Gre'ca or Green Arrow 5.00 +
441- Grell s on Green Arrow 5.00 +
442 444-449 484 Earth II Superman & Lois Lane wed 2.50 +
500 Superman He story 2.00 +
501-551, 554-582 1.50 +
552, 583- Animal Man C&S 6.00
583- Alan Moore 7.00
584-Byrne begins 1.50
585-599 586- 1st app. Deathstroke 10.00
600- (2-50-c) 4.00
601-642 Weekly issues (1 50 48 pgs.), 911-614 Cat-Woman stories, 613-618 Nightwing stories 1.50
643- Monthly begins, Perez c/a, scripts 1.50
644-649, 651-661, 663-666, 668-679 644- Perez begins 679-Last 1.00-c 1.50
650- Double size, 1 50-c 1.50
662- Superman reveals id to Lois Lane, story cont. in Superman 53, 2.50
667- (1 75-c, 52 pgs.) 1.80
668-684 1.30
Annual 1 ('87) Arthur Adams art, Batman app 6.00
Annual 2 ('89, 1 75-c, Perez c/a) 2.00
Annual 3 ('91, 68 pgs., 2.00-c) 2.00
Annual 4 ('92, 2 50-c) 2.50
Title Value: - 9630.30

ACTION FORCE Marvel Comics Ltd. (British) - *

ADAM STRANGE (See Showcase 17, Myst. In Space 53)
1990-No. 3, 1990 (3 95-c, color, mini-series, 52 pgs.)
DC Comics
Book 1-3 4.00
Title Value: 12.00

ADDAMS FAMILY (TV Cartoon)
Oct, 1974-No. 3, Apr 1975 (Hanna Barbera)
Gold Key
1 22.00 + H
2, 3 14.00 + H
Title Value: 50.00

ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS Comic Castle/Eclipse
Comics - *

ADVANCED DUNGEONS AND DRAGONS
Dec 1988-No 36, Apr., 1992 (1 25/1 75-c, color)
DC Comics
1 7.00
2 4.00 -
3 3.50
4-10 2.00 -
11-23 1.50
24-36 24-1 75-c begins 1.80
Annual 1 ('90, 3 95-c) 4.00
Title Value: 81.40

ADVENTURE COMICS
No. 200 1955 - No 503, Sept 1953
National/Periodical Publications/DC Comics
200 245.00
201-208 175.00
210- 1st app. Krypto 1400.00 + H
211-213, 215-220 140.00
214- 2nd app. Krypto 150.00 H
221-240 241-Batman x-over (6/58) 125.00
241- 1st app. Legion Of Super Heroes 2150.00 + H
249-252, 254, 255 85.00
253- Superboy/Krypto first meet 110.00 H
259- Origin Green Arrow 325.00 + H
262-267 75.00
280- 1st Silver Age origin of Aquaman (5/58) 320.00 + H
281-268, 268, 270 56.00
267-2nd Legion Of SuperHeroes 520.00 +
269- 3rd Legion app 115.00 + H
271- Origin Luthor retold 125.00 +
272-274, 276-282, 275- 3rd Metallo 40.00
275- Origin Superman/Batman team retold 75.00 + H
281- 284 287 289 288-Bizarro cover 35.00
290- 5th Legion app. 88.00
283- Intro Phantom Zone 52.00
285- 1st Bizarro World story in AC 52.00
286 1st Bizarro Mxyzptlk 50.00
290- 8th Legion app; last 10¢ issue 26.00
291 292, 255 298 295- Bizarro c 26.00
295- 10th Legion app. 55.00
294-1st Bizarro M Monroe, Pres. Kennedy, Bizarro cover 52.00 H
298-1st Gold Kryptonite (5/62) 30.00
300- Legion series begins (9/62) 260.00
301- Origin Bouncing Boy 75.00
302-305 45.00
306-310 35.00
311-320 20.00
321- Intro Time Trapper 20.00
322-330 331 Intro Timber Wolf in Legion 10.00
331-340 15.00
341- Triplicate Girl becomes Duo Damsel 13.00
342-345, 347, 350, 351 8.00
346, 348, 349 8.00
352, 354-360 7.00
353- Death of Ferro Lad in Legion 11.00
361-364, 366, 368-370 5.00
365, 367, 371, 372 3.00
373, 374, 378 380 380- Last Legion in Adventure Comics 5.00
375- Intro Quantum Queen 6.00
381-389 391-400 1.80 +
380- (80 pg. giant G-81), 403- (68 pg. Giant G-81) 5.50 +
401, 402, 404-410, 52 pg. issues 2.00 +
403- Giant G-81, Legion+ 5.00
411, 413, 418, 419: 32 pg. issues 1.00
412- Reprint origin & 1st app. Animal Man from Strange Adv #180 5.00 -
414- Pt. 2nd Animal Man from Str. Adv #181 1.00
415, 420 - Animal Man reprints 3.50
416- Giant DC-10; G.A.-r 1.50
417- Morrow Vigilante, Frazetta Shining Knight reprints Adv. 181 1.20
421-424 1.00
425- New look begins 1.00
426-458, 435- Mike Grell's 1st comics work 1.00
459-480, 483-486 1.00
481, 482- Death of Earth II Batman 4.00
467-490 Last comic-size iss 1.00
481-489 481-100 pg. digests begin 1.20
500- All Legion reprints 1.80
501 503 Golden Age reprints 1.20
Title Value: 15724.60

ADVENTURE OF THE COPPER BEECHES, THE Caliber - *
ADVENTURE OF THE SPECKLED BAND Caliber * (2.50-c)

ADVENTURERS, THE
August, 1986-V3#6, 1990 (1 50, B&W)
Aircel/Adventure Pub.
1- Peter Hsu-a 3.00
1- Cover variant, limited edition 7.50 -
1- 2nd Print (1986), 1st app. Elf Warrior 2.00 -
2, 3 1.50
0- (#4, 12/86) Origin 1.50 -
4-10 1.20 -
Book I Regular Edition No 1 1.50 -
Book II Limited Edition No 1 2.50 -
Book II #2-9 1.50 -
Book III #1 (Oct., '89, 2.25-c) - 5 2.00 -
Trade Paperback 6.00
Title Value: 58.40

ADVENTURES IN THE MYSTWOOD Blackthorne - *
ADVENTURES INTO THE UNKNOWN A+ - * (2.50-c)
ADVENTURES OF BARON MUNCHAUSEN Now - *
ADVENTURES OF BAYOU BILLY, THE Archie Adventure Series - * (1.00)
ADVENTURES OF B.O.C. Invasion - *

ADVENTURES OF CAPTAIN AMERICA
Sept., 1991-No. 4, Dec., 1991 (4 95-c, color, squarebound)
Marvel Comics
1- Embossed-c 5.00 -
2-4- Austin c/a(i) 5.00
Title Value: 20.00

ADVENTURES OF CAPTAIN JACK Fantagraphics - *
ADVENTURES OF CAPTAIN NEMO Rip Off - * (2.50-c)
ADVENTURES OF CHUK, THE White Wolf Comics - *
ADVENTURES OF CHRISSIE CLAUS, THE Hero - *
ADVENTURES OF DR. GRAVES, THE A+ - * (2.50-c)
ADVENTURES OF LUTHER ARKWRIGHT, THE Valkyrie Press/Dark Horse - *

ADVENTURES OF REX THE WONDER DOG, THE
Jan-Feb, 1952-No 45, May-June, 1959 No 46, 11-12/59
National Periodical Publications
1-(Scarce)-Teth-a 475 00 + H
2-(Scarce)-Teth-a 250.00 + H
3-(Scarce)-Teth-a 170.00 H
4, 5 113.00
6-10 80.00
11-Atom Bomb-c/a 80.00
12-19 Last precode (1-2/55) 45.00
20-46 32.00
Title Value: 2804.00

ADVENTURES OF RICK RAYGUN, THE Stop Dragon - *
ADVENTURES OF ROMA, THE Apple Comics - * (2.50-c)
ADVENTURES OF SLATE SKATE, THE Hot Shot Comix- *
ADVENTURES OF SPENCER SPOOK, THE Ace Comics- *

ADVENTURES OF SUPERMAN
(Formerly Superman)
Jan., 1987-Present
DC Comics
424 1.50
425-440 449- Invasion 1.00
450-463, 465-479, 481-491: 491. Last 81-c 1.00
464- Lobo-c/app, pre-dates Lobo #1 4.00
480 (1-75-c, 52 pgs.) 1.80
491-492 1.50
Annual 1 ('87) 1.40
2 ('90, Lobo app.), Annual 3 ('91, 2 00-c, Armageddon 2001) 2.00
Annual 4 ('92, 2 50-c) Guy Gardner/Lobo c/a 2.50
Title Value: 58.40

ADVENTURES OF THE FLY
(The Fly, No. 2 Fly Man No. 32 39)
Aug. 1959-No. 30, Oct. 1964 No. 31, May, 1965
Archie Publications /Radio Comics
1- Shield app , origin The Fly; S&K c/a 300.00

2- Wilhamson .S&K 165.00
3-Origin retold 110.00
4- S&K-c Powell-a. Shield x-over 75.00
5-19.7 Black Hood app., 8 9-Shield x-over 48.00
11-13, 15-20 2D Origin Flygirl retold 28.00
14-Intro & origin Flygirl 40.00
21-30 20.00
31- Black Hood, Shield, Comet app 22.00
Title Value 1452.00

ADVENTURES OF THE JAGUAR, THE
Sept., 1961-Aug. 15, Nov. 1983
Archie Publications (Radio Comics)
1- Origin & 1st app. The Jaguar 90.00
2 3 3- Last Title issue 50.00
4-6 Catgirl app 35.00
7-10 25.00
11-15, 13, 14 Catgirl, Black Hood app 20.00
Title Value 495.00

**ADVENTURES OF THE OUTSIDERS, THE DC Comics - *
ADVENTURES OF THEOWN, THE Pyramid- *
ADVENTURES OF THE SCREAMER BROTHERS
Superstar - *
ADVENTURES OF THE SUPER MARIO BROTHERS
Valiant - * (2.50-c)**

ADVENTURES OF THE THING (Also see The Thing)
Apr 1992-No 4 July, 1992 (1 25-c, color, mini-series)
Marvel Comics
1-Byrne (c)&scripts r/Marvel 2-in1 #50 2 00
2 r/Marvel 2-in 1 #80 (Ghost Rider c/s) 1 50
3 4 1 30
Title Value 6 10

**ADVENTURES OF VITAL MAN Cornerstone - * (2.00-c)
ADVENTURES OF ZOT! IN DIMENSION 10 1/2 Eclipse - *
ADVENTURES ON THE FRINGE Fantagraphics - *

ADVENTURES ON THE PLANET OF THE APES
(Also see Planet of...)**
Oct., 1975-No. 11, Dec. 1976
Marvel Comics Group
1 Starlin-c, movie tie-in 3 00
2-5 2 20
6-11 1 80
Title Value 22 60

**AFTER APOCALYPSE Pargraphix- *
AFTERMATH invision- *
AGAINST BLACKHAWK! 3-D Sirius- *
AGENT LIBERTY SPECIAL DC - * (2.00-c)
AGENT UNKNOWN Renegade Press- *
AIDA/ZEE Nate Butler Studio - *

AIRBOY**
July, 1986-No 30, Oct. 1989 (16 pages, bi-weekly)
Eclipse (no 9 on regular size)
1- 50c-c 1 50
2-4 8-9 1 00
5- Dave Stevens-c 2 50
9 49 1 00
50 (4 95-c, 52 pgs.) Kubert -c 4 00
Airboy Meets The Prowler (1987) 2 00
Airboy -Mr. Monster Special (1987) 2 00
Airboy Versus The Air Maidens (1988) 2 00
Title Value 61 00

**AIR FIGHTERS CLASSICS Eclipse - *
AIRFIGHTERS MEET SGT. STRIKE SPECIAL Eclipse - *
AIRLOCK Eclectus, Ltd - *
AIRMAIDENS SPECIAL Eclipse - *
AIR RAIDERS Star Comics (Marvel) - *
AIRWAVES - Caliber - * (2.50-c)**

AKIRA
Sept. 1988-Present (3 50, color deluxe)
Epic Comics
1 20 00 H
1- 2nd print 4 00
2 12 00 H
2- 2nd print 4 00
3 5 9 00 H
6-15 3 50
16 35 17-Begin 3 95-c 4 00
36 (4 50-c) 4 50
Title Value 206 50

AKOJ - Fantagraphics - * (2.75-c)

ALBEDO
Apr. 1983- No 14 Spring, 1989 (B&W)
Thoughts And Images
0 Yel low cover, 50 copies 55 00 -
0 White cover 450 copies 42 00 -
0- Blue 1st printing 500 copies 18 00
0- Blue, 2nd printing, 1000 copies 11 00
0- 3rd print 2 00
0- 4th print 1 20
1* Dark red 1st app Usagi Yojimbo 14 00
1 Bright red 14 00 -
2 9 00
3 4 00
4 5 00 -
5, 6 3 00

7-14 2 00
Title Value 197 20

ALBEDO Antarctic Press - * (2.50-c)

ALF
Mar. 1988 No. 50, Feb., 1991 (1 00, cover)
Marvel Comics
1 2 00 -
2 49 1 00 -
50 (1 75-c 52 pgs.) 1 00
Annual 1-3 (88 '89, '90) 2 00
Holiday Special 1 (1 75, 64 pgs.) 1 80
Holiday Special 2 (1989 2 00 64 pgs.) 2 00
Spring Special 1 (1989 1 75) 1 80
Title Value 62 60

**ALIAS: Now - * (1.75-c)
ALIEN CONTAMINATION Fantaco - * (2.95-c)
ALIEN DUCKLINGS Blackthorne - *
ALIEN ENCOUNTERS Eclipse - *
ALIEN FIRE Kitchen Sink - ***

ALIEN LEGION
April, 1984 - No 20, Sept. 1987
Epic Comics (Marvel)
1 2 00
2-20 1 50
Title Value 30 50

ALIEN LEGION
Aug. 1987-No 18, Aug. 1990 (1.25-c, color)
Epic Comics
V2 #1-18 1 30 -
Title Value 23 40 -

**ALIEN LEGION: ON THE EDGE Epic Comics (Marvel) - *
ALIEN LEGION. TENANTS OF HELL Epic - * (4.50-c)
ALIEN NATION DC Comics - *
ALIEN NATION A BREED APART Adventure - * (2.50-c)
ALIEN NATION PUBLIC ENEMY Adventure - * (2.50-c)
ALIEN NATION THE FIRSTCOMERS Adventure - *
ALIEN NATION THE LOST EPISODE Adventure - * (4.95-c
ALIEN NATION THE SPARTANS Adventure - ***

ALIENS
(Also see Dark Horse Presents #24)
May 1988-No 6, July 1989 (1 95, B&W, mini-series)
Dark Horse
1- 1st appearance Aliens in comics, new story based on movie 33.00 -
1 Second printing 9 00
1 Third Sixth printing 2 00
5 24 00
2 Second printing 4 00
2- Third printing 2 00
3 12 00
3 6 00
5, 6 6 00
3 6 2nd printing 2 00
ALIENS MINI COMIC 1 (Feb '89) 4"x6" included in Aliens Portfolio 10.00
ALIENS V2 #1 (Aug '89, color, 2 25) 12.00
V2 #1- 2nd printing (90, 2 25-c) 2.25
2-4 6.00
Title Value, 162.25

ALIENS EARTH WAR
June, 1990-No 4, 1990 (2.50 c, color, limited series)
Dark Horse
1- Sam Keith-a(p) in all 10.00
1- 2nd print 2.50
2 8.00
3, 4 " 6.50
Title Value 33.50

ALIENS: GENOCIDE
Nov 1991-No 4, Feb 1992 (2 50-c color mini-series)
Dark Horse
1-4 2 50
Title Value 10 00

ALIENS: HIVE
Feb, 1992-No 4, May, 1992 (2 50-c, color, mini-series)
Dark Horse Comics
1-4 Kelly Jones cra in all 2 50
Title Value 10 00

ALIENS: NEWT'S TALE Dark Horse - * (4.95-c)

ALIENS 3
June, 1992-No 3 Aug 1992 (2 50-c color mini-series)
Dark Horse
1 3 2 50
Title Value 7 50

ALIENS VS. PREDATOR
June 1990-No 4, Dec., 1990 (Mini-series 2 50-c B&W)
Dark Horse
1 10.00 H
1- 2nd printing 2.50
0 (July, 1990, 1 95-c) 12.00 H
2, 3 6.00 H
2-4 2nd printings 2.50
4 4.00 H
Title Value 48.00

ALIEN: THE ILLUSTRATED STORY Heavy Metal - *

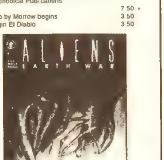
ALIEN WORLDS
Dec, 1982 - No 8, Jan 1985
Pacific Comics/Eclipse
1 2 50
2-7 2, 4 Dave Stevens c/a 2 00
8- 1st Eclipse issue 1 50
9 1 50-c last issue 1 00
3-D No 1 Art Adams 1st pub art 5 00
Title Value 21 50

ALL AMERICAN MEN OF WAR
No. 2, Dec-Jan 1953-No 117, Sept.-Oct., 1968
National Periodical Publications
127 (1952) 385 00 + H
128 (1952) 225 00 + H
2-5 (1952) 210 00 + H
6-10 122 00 + H
11-18 Last pre-code issue 110 00 + H
19-28 78 00 + H
29, 30 32 Wood a 85 00 + H
31, 33-40 55 00 + H
41-50 45 00 + H
51-56 35 00 + H
57-59 app Gunner & Sarge, series begins 35 00 + H
58-70 36 00 + H
71 80 22 00 + H
81-100 14 00 + H
101 117 9 00 + H
Title Value 6286 00

**ALL HALLOW'S EVE Innovation - * (4.95-c)
ALL-PRO SPORTS COMICS All-Pro- * (2 50)
ALL STAR INDEX, THE ICG (Eclipse) - ***

ALL-STAR SQUADRON
Sept. 1981 - No 67, Mar. 1987
DC Comics
1 46 48 67 1 00
47- McFarlane-p (1st full story) 3 00
Annual 1 3 00
Title Value 72 00

ALL-STAR WESTERN
(Weird Western Tales #12 on)
Aug-Sept, 1970-No 11, Apr-May 1972
National Periodical Publications
1 7 50 +
2 SI Diablo by Morrow begins 3 50
3 8 3- Origin El Diablo 3 50



Aliens Earth War #4, © 20th Century Fox

All-Star Western #1, © DC

Titles which are not listed in this Update can often be found in *The Overstreet Comic Book Price Guide*

NOTE: Titles marked with an "*" will be up to over prior

Subscribe To The Nation's Best Comic Collectibles Catalog

Over 8000 Quality GOLD and SILVER AGE Comic Books Will Be Offered For Sale In This issue

112 Pages Photo illustrated

Each issue contains a section for GOLDEN AGE comics, SILVER AGE comics (including Marvel, DC, Charlton, Goid Key, ACG, etc..), DELL comics, plus ORIGINAL ART and PREMIUMS.

In our latest catalog we are spotlighting GOLD KEY COMICS. This is your chance to get that Gold Key Issue you've been looking for. With nearly 500 different issues to choose from, I'm sure there is something here for you.

If you are a serious collector or investor, don't miss this catalog!

WORLD'S FINEST COMICS & COLLECTIBLES

PO Box 340 Castle Rock, WA. 98611 PH.(206) 274-9163 FAX: (206) 274-9174

Advisor to the

VISA

•OVERSTREET PRICE GUIDE
• OVERSTREET UPDATE
•OVERSTREET GRADING GUIDE

MasterCard

•Accurate grading •Competitive pricing •Computer Invoicing •Fully Guaranteed

Cut out and mail coupon today

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone:(_____)

Check one:

Single issue ☐ 2.00 Subscription ☐ 7.00

SUBSCRIBE TODAY!

2.00 for single Issue 7.00 for a four Issue subscription. All catalogs will be sent 1st class. Add. 1.00 per issue for foreign.

THE COMIC BOOK COUNSELOR

Hi fellow collectors and welcome to Update #24. The amount of mail that we received since last issue was positively overwhelming! Hundreds of letters and cards representing nearly every state and a half dozen foreign countries as well. A special hello to Australia, Japan, Germany, Hong Kong, Great Britain, and our good friends to the north, Canada. Please note that because of the limited space and the vast amount of mail received, some letters may have been edited for length. I think you'll find some interesting information as well as some great trivia in this installment of The Comic Book Counselor, so let's get started with our first letter. It's from author, historian, avid collector, and all around nice guy, Tony Starks

Dear Update,

I would like to offer a few observations and share some information on Update #22. On page 3, under "A HISTORY OF COMICS," you stated "SHOWCASE #4 and FANTASTIC FOUR #1" are considered to be the two most important books of the Silver Age." This reopens an old argument: Which was more important in the Silver Age, Fantastic Four or Spider-Man?

I believe most collector/historians, myself included, feel that while the Fantastic Four was Marvel's first super hero effort, Spider-Man is far and away the more important character. If the Flash in SHOWCASE #4 started the Silver Age, then Spider-Man in AMAZING FANTASY #15 most certainly consummated it.

Bruce, paranoid, insecure and unpopular, Spider-Man was the first true "super hero with super problems," a role model of characterization still popular today. It is also worth noting that Amazing Fantasy #15 is more valuable than FF #1, although I realize that historical significance is only one of many factors affecting a comic's value.

I would also like to suggest a correction to the listing on HOUSE OF MYSTERY #160. This book is listed as the "1st Silver Age Plastic Man 7/66." This is incorrect from two perspectives. First, the last issue of Quality Comics' Plastic Man (#64, 11/56) was published two months after Showcase #4 (9-10/56), so technically Plastic Man #63 or #64 is the first Silver Age appearance of Plastic Man. There were also three issues of Plastic Man published in 1963 and 1964 in Super Reprint #'s 11, 16 & 18 which predate early Plastic Man stories. So a more accurate listing might be "1st DC Silver Age Plastic Man appearance 7/66."

In addition, collectors should be made aware that HOUSE OF MYSTERY #160 is the first DC SA appearance of Plastic Man in the same sense that STRANGE TALES #114 is the first SA appearance of Captain America. It's not really Plastic Man, it's Robby Reed as Plastic Man. The first true SA appearance in the DC universe of Plastic Man (the Plastic Man who began as the gangster Eel O'Brian and who received his powers of elasticity when an unknown chemical entered a wound received during a robbery), is PLASTIC MAN #1, 11-12/66. Just as AVENGERS #4, the first true appearance of Captain America is worth more than STRANGE TALES #114, so too does it seem that PLASTIC MAN #1 should be more valuable than HOUSE OF MYSTERY #160.

Regarding reader Richard Bolton's question on distributors ink, he may have been referring to a practice that often looked much worse than you may realize. During the 1970's, the local distributor would take two foot stacks of comics and paint the edge with a can of spray paint. The books near the top and bottom frequently had overspray on the front and/or back covers. I have seen books that would lead one to believe that the person in charge of this operation was paid by the number of cans they emptied. It took local collectors about five years to convince the distributor to stop this practice.

Finally, a small correction. Judo Master 89-98 is listed at $10.00 each in the annual guide, but only $8.00 each in update #22. As there is no minus (-) sign, I assume this is a typo?

Until you start polybagging and enclosing trading cards, the Overstreet price guides will be the only ones for me.

Tony Starks, Indiana

Dear Tony,

Your view of Amazing Fantasy #15's place in comic book history is shared by many. I personally don't believe there is any question that the long view of history will regard the character of Spider-Man as Marvel's most enduring Silver Age creation.

I also agree with your analysis of the relationship between HOM #160 and PM #1. There are numerous instances in the comic book marketplace where logic is overshadowed by demand, popularity, and notoriety as components of price. It's also possible that thoughtful letters like yours can increase public knowledge and awareness of these pricing anomalies. In the mean time, I'm going to add PM #1 to my list of "sleepers". Thanks for the tip.

Like any distributor defect, "distributor ink" (actually just spray or brush paint) has a variable impact on value/grade, depending on its overall esthetic impact. I've talked with hundreds of collectors who have no objection to it and many who don't even view it as a defect. Although a much smaller population, I also know of some who object to it vehemently and refuse to purchase books that have had their edges sprayed.

I must confess that I personally do not find color on the edge of a book that important. Many of the books in my personal collection, including many high grade Silver Age items, have color on the edges and I still enjoy them just fine. It should also be noted that the vast majority of SA books are simply not available without distributor ink on the edges!

I'll request that the Judo Master listing be fine tuned per your suggestion. Thank you for your excellent letter.

Dear Update,

I have been a devoted follower of your fine publication ever since I ran across issue #10 at my local comic store. In the intervening time I have watched it steadily improve in every way.

I thought I would take the opportunity to write to relate the following information and ask if date marks in ink decrease the value of comics, and if so, by how much? ..

Points of Info:

1) Giant Size Defenders is an early (first) appearance of young Vance Astro (Marvel Boy of the New Warriors), while Marvel Two-in-One #69 is the first development of his powers. In addition it is a heck of a New Warriors/Guardians cross over!

2) Catwoman makes a very interesting appearance in Brave & Bold #131 (costume similar to movie), while Penguin appears in #166 both not mentioned in the Guide.

3) New Mutants #83 does not have an actual Wolverine/X-Men appearance.

4) Thor #164, has an unmentioned HIM cameo in the last two panels.

Thanks for your time, and if I may make a couple further observations? I (and I suspect others) would be willing to pay a little more for the Update if it included a few more advisor's reports. Secondly, coming from Toronto, Ontario — a great comic city — I must observe that the absence of any Toronto advisors is surprising. Any chance of such an addition? (Please?)

Thank you again, and keep up the good work!

Stephen Marks, Toronto, Canada

Dear Stephen,

Thanks for being a devoted follower of the Update. We appreciate it and value your support greatly! The dates you mention are usually referred to as arrival dates. Whether you view them as a severe defect or not is, again, a matter of collector preference. Although some find them objectionable, a very large group actually prefer them (myself included). The reason is that the arrival date can aid the comic book researcher/historian in zeroing in on the actual time a book arrived at the stands instead of having to rely on the cover or indicia date. As you may know, Cover/Indicia dates are usually later than the actual date the book was on the stands. This is especially true of GA and SA comics.

As for increasing the number of Advisor reports, your proposal is definitely being considered. Could you suggest someone from the Toronto area that has exceptional

knowledge of the market in your region? Let us know. Oh, and thanks for the points of info!

Dear Update,

Over the years of collecting comics I have been compiling information on first appearances, character appearances, etc., most of which has come to light thanks to publications such as yours. However, there are some items which I feel are still in need of being exposed. The following is a list of sorts which shows some of the items.

Fantastic Four #16 - Wasp cameo also (7/63). FF #22 - Susan Storm gains power of invisibility over other objects and the power to make Force fields. This may also be Mole Man's second appearance. FF #23 - Avengers cameo including Captain America, which takes place after Avengers #4, but before #5. FF #45 Only has a last panel cameo of Blackbolt. FF #46 First full appearance of Blackbolt. FF #51 First Negative Zone. FF #62 First appearance of Blastarr. FF #65 First appearance The Supreme Intelligence of Kree (cameo only). FF #189 GA Human Torch appearance and his origin is retold. FF #211 First appearance Terrax. FF #244 Frankie Raye becomes Nova, Herald of Galactus.

Tales Of Suspense #41 - First appearance of Doctor Strange (villain) which looks something like the True Doctor Strange and appeared (5/63). TOS #60 The second appearance of Hawkeye. TOS #64 The third appearance of Hawkeye. TOS #78 Has a Nick Fury agent of SHIELD appearance. TOS #98 First appearance Zemo last panel cameo (7/67). TOS #99 First full appearance Zemo.

Strange Tales #128 Quicksilver and Scarlet Witch appear (1/65).

Daredevil #38 Fantastic Four X-over: Continues in FF #73

Thank you for your time and until Aunt May gets an unlimited series, make mine Overstreet.

B. Rickard, Arizona

Dear B.

At the rate that interest in early Ditko Spider-Man is increasing (because of the planned movie) Aunt May just might get her own series (Spider-Aunt?). If she does, I hope you'll still make yours Overstreet.

Dear Update,

I've been collecting/reading comics since 1974 and have enthusiastically followed your publication now for over a year. Please accept the customary "kudos" for a job well done. If you don't mind, I have two questions to ask and one comment to make:

Is DD #13 the first SA appearance of Kazar and is JIM #103 the first appearance of the Enchantress and the Executioner? If they are, why are they not noted as such in the Update?

2. There seems to be a considerable fewer number of titles and issues listed in Update #23 as (+) or (H). Is this my imagination or is there really a change from Update #22?

3. I really do enjoy the Market Update section, but I gotta tell you - SOCKAMAGEE! are they gettin' boring! With each issue, almost every advisor is telling us the same ol' stuff: "DC's in the tank", "Marvel's hot", "NM/M SA DC books are hard to find", ETC. ETC. ad nauseam. Well, NO SHOOT! Might as well have one advisor (where are you Dr. Contarino when I need you) contribute a report and everyone else follow with Ditto! C'mon guys, show some spontaneity, a sense of adventure, DIGRESS A LITTLE! And if you don't, I might just tell ya what I really think!

Thanks for lending me the ol' soapbox and I hope that you'll print this letter. So until Dr. Contarino pays full guide for an Amazing Spider-Man #129, MAKE MINE OVERSTREET!!!

David Montoya, California

Dear David,

1) The Annual Price Guide which has a more complete listing of first appearances shows JIM #103 as the first appearance of the Enchantress and the Executioner, but Ka-Zar's first SA appearance occurred in X-Men #10. 2) It's not just your imagination. 3) I think Dr. Contarino's new house is just about finished so you call him, I'll call him, let's all call him!!! Maybe we can get him to do something for the next issue. Sockamagee is right. Ouch! The advisors can't report information just for the entertainment value. That's not really the purpose. Can you imagine what a tough job it is to balance accurate reporting with creative writing. Not easy. And even if certain elements of the market are the same in different regions, the advisor is duty bound to call it as he/she sees it. Any way, that's my view. I firmly believe that you'll be making yours Overstreet for quite some time. It will probably be a cold day in.... the Amazon before Keith Contarino kicks in full book for ASM #129! (chuckle) Thanks David for your great feedback.

Dear Update,

Hello again from Tennessee! Following are a few items which I feel may be of interest to fellow collectors:

Avengers #167, 168, 170, 173, 175, 181 all feature appearances by the Guardians of the Galaxy. #167 is, I believe, their first appearance since their Marvel Presents series met its untimely end. #174 features a Thanos cameo, and Starhawk appears without the other Guardians in #176.

Iron Man Annual #2 is an all-reprint issue, reprinting the Iron Man stories from Tales of Suspense #s 81, 82, 91. Annual #4 features a Ghost Rider appearance with the Champions.

Kull #1-29 in NM condition would list for $77, not $24.

Marvel Collector's Item Classics #22 reprints "The Man in the Ant-Hill" from Tales to Astonish #27.

Ms. Marvel #23 features a guest appearance by Vance Astro of the Guardians of the Galaxy.

Rampaging Hulk #9 features a Thor vs. Hulk battle.

Tales to Astonish #79 features a Hulk vs. Hercules cover/story.

Thor Special #4 is an all-reprint issue, reprinting Thor #s 131 and 132, as well as the "Boyhood of Loki" story from Journey Into Mystery #113.

Finally, I have noticed that several minor key issues from November of 1971 (Amazing Spider-Man #102, Thor #193 to name a few) are listed as 25 cent Giants. As a curiosity, I thought it might be interesting to note that all November 1971 Marvels were 25 cent Giants. This came from Marvel's marketing idea to go from 15 cent covers to Giant 25 cent covers permanently. This was met with a bit of resistance by the Marvel faithful, and they thus reduced the cover price to 20 cents with the December, 1971 issues and returned Marvel Comics to a regular size format. Can you believe that MARVEL had a bad marketing idea??? Coincidentally enough, these one-time Giants were published on Marvel's tenth anniversary.

That's all for now, and keep up the good work!

Lynn Potter, Tennessee

Dear Lynn,

Your info about the 1971 Marvel Giants is especially informative. Yes, even Mighty Marvel can have an unsuccessful marketing idea on occasion. Going from 15 cents to 25 cents really shocked the comic book buying population back in 1971. Most of us were still getting over the move from 12 cents to 15 cents. To be fair, it should also be noted that DC had a similar pricing crisis of its own. Thanks for writing.

Dear Update,

I have been a loyal reader of comics and your publication for many years. This is the first letter I've written. I would like to thank you for not corrupting the market like the "other" publications. Harbinger #1 for $75.00! Only if it has a $60.00 check inside!

I am so excited to see Cry for Dawn listed again. It is an amazing and thought-provoking work of art.

My only complaint is the "cover price" value of the Crow. I have read almost every title from A-Z over the years, and the Crow is awesome. I have seen it demand anywhere from $25.00 to $40.00 — if you can find it.

If my letter sees print and someone else agrees, I hope others will write about the Crow.

Thanks a zillion for being the best price guide and, in fact, the only price guide.

Bret E. Parks, North Carolina

Dear Bret,

We work extremely hard to make sure collectors get the most accurate pricing information minus the "hype". And we know we're not the only guide out there but I can honestly say that, in my opinion, Overstreet is the best. The proof that I use to support my contention is the overwhelming majority of knowledgeable dealers and serious collectors who use Overstreet exclusively. You and the legion of Crow fans will be glad to note that it is listed at above cover price. Also thanks for your loyalty and confidence. It is much appreciated.

Dear Update,

First off, I was wondering if you could help me out on some questions about an interesting (and probably very rare) collectible. A year ago I purchased two Merry Marvel Marching Society newsletter "sets." They each contain an M.M.M.S. newsletter, an ad for Marvel T-shirts and sweatshirts, and the original envelope (with Marvel's return address) that they were sent in. They are from about 1965 because one of the newsletters mentions the 1965 annuals. Both sets are in fairly nice condition (the envelopes have obviously been ripped open). I have never seen any of these anywhere else, nor have I been able to find any information on them. I wrote to Marvel, but as of yet, I have not received a response. Any information you could give regarding the value and rarity of these items would be greatly appreciated.

Secondly, with the safety of poly-holders for long term storage in such question, would it possibly be safer to put comic books in acid-free boxes without being bagged? I can't see why this would be a problem as long as the box is sealed and the comics are left undisturbed.

So, what do you think? Thanks for your help.
Shane Feldhaus, Minnesota

Dear Shane,

The M.M.M.S. sets are quite collectible and range anywhere from around $25 to as much as $300, depending on the following variables: Overall condition, cancellation date (the older the better), envelope condition, completeness, and especially if all the associated forms and documents are NOT WRITTEN on or filled out in any way!

There is no requirement to put comics in bags if they are stored in an acid free box and left virtually undisturbed. Many famous Golden Age collections were stored in unprotected stacks in basements and some of those issues from as far back as 1937 look as if they were printed yesterday. That's the good news. Now for the bad news. Along with moisture, ultra violet light, and heat, oxygen is an enemy of paper. Any thing you do to reduce the amount of oxygen contact is helpful. But don't panic (more good news). My friend Mark Wilson (who has done numerous accelerated aging tests on comic book paper) tells me that you have little deterioration to worry about for several decades, if you use reasonable care. Hope all this helps in your decision and thanks for your excellent questions.

Dear Update,

I am a new collector and I need a few helpful answers.

(1) How do you tell if a plastic cover is acid-free? (2) What is Mylar? (3) Will the value of Uncanny X-Men #282 and #266 rise? I am also an X-Men collector (the New X-Men). The art of Jim Lee is very good and so was Scott William's inking. (4) My father is sort of into reading comics now. He said he and someone else in his family used to collect comics. If only they'd saved them!

Shay Stockstad, North Dakota
(age 11 1/2)

Dear Shay,

Welcome to a great hobby! (1) Purchase them from a dependable source of archival products. Ask your local dealer for his recommendation. (2) Mylar is an inert, very hard and durable plastic used to make many modern products including some paper preservation products (Mylar is a trademarked name owned by the DuPont Co). Check your local comic shop, I'm sure they either carry Mylar preservation products or know where to order them. (3) I'm unable to predict the value up or down. (4) If only they'd saved them indeed!

Dear Update,

I have a question that has been bugging me for quite some time. The problem is variant books. No, I am not talking about multiple covers. What I am talking about is books that come out (usually at the newsstand) in a different format or with a different cover price, etc. I work at a convenience store and see these more often than most.

One infamous example is the 35 cent version of Star Wars #1 which guides for about $350 in Overstreet while the 30 cent "regular edition" is only $10.

Some, more recent examples are Marvel Comics Presents #83 which has a $1 cover price in direct sales form and a $1.25 cover price in newsstand (UPC lines) version.

Then there is Wild C.A.T.S. #1 which has thinner (or at least cheaper) cover stock and paper and does not have the trading cards (which "coincidentally" there are two versions of).

Will these books become worth more in the long run? Logic says that this is determined by the law of supply and demand, which would give these books an advantage in the area of supply (since most of them get trashed), but might not do anything for them in the area of demand (because hardly anyone knows about them).

There are also books which are renumbered especially for the newsstand but were also made available to specialty shops. In my opinion, this just makes them another multiple cover (i.e. Quasar #32).

I'd like to know what someone out there thinks because all I've gotten so far are puzzled looks and changed subjects.

Before I go, I'd like to sincerely thank Image for not announcing their variant covers prior to release, since all that would have done is multiply the print run by 2, 3, or in the case of Savage Dragon #1, 5. By not announcing these differences prior to release, or in the case of Wild C.A.T.S. #1, not at all, they are making these books more collectible, unlike a certain other company who shall remain nameless.

'Nuff said! Well, looks like I'm outta' here. Later!
C.J. Wostal, Texas

Dear CJ

Let me quote a friend of mine from Texas who is quite an expert on this topic. "Will these books become worth more in the long run? Logic says that this is determined by the law of supply and demand, which would give these books an advantage in the area of supply (since most of them get trashed), but might not do anything for them in the area of demand (because hardly anyone knows about them)." My friend is very insightful and has summed up the situation perfectly.

Dear Update,

My letter is in regard to Andy Anderson's letter printed in Update #23. I have been collecting for about two years and among my comic book collection are the various Marvel Universe Series. These issues have informed me of many abstract characters and their appearances throughout Marvel Comics. Based on the Marvel Universe Series information, I have a few suggested corrections for Andy's list.

The character in Daredevil #56 and 57 is not the same Death's Head that now frolics through the pages of Marvel U.K. He was a whacko chemist with delusions of grandeur. He died in issue #57! The current Death's Head premiered in Dragon's Claws #5. Though it is not expressed in Andy's letter, I wonder if the former was mistaken for the latter!

Archangel made a cameo in X-Factor #23. His first true appearance is in issue #24. This is correctly listed in your guide.

Daredevil #138 contains a re-incarnation of the Death's Head from #56 and #57. The character in Ghosty #20 is Death-Stalker.

Warpath appeared in New Mutants #16 prior to X-Men #193. He appeared in a new costume in the latter.

Silver Sable did indeed start in Spidey #265, but at the end of #263 the coming attractions for #264 say, "Next: Silver Sable!" But she is not in #264!

Thank you for printing my letter.
Alex Moir, New York

Dear Alex,
Thanks for the good research!

Dear Update,

By the time you get this letter it probably won't make a difference because Cable #2 will be out revealing Cable #1 Nathan's origin. But, I feel the need to address this whole issue of Cable's identity.

Issue #201 of the X-Men does make one raise the initial question of baby Nathan Summers eventually becoming Cable. But, I think a lot of readers are forgetting about a few key issues in this entire saga. Specifically, the beginning of the X-Friction Agenda series.

Before Scott Sommers and the others are leaving for the Genoshiau Islands, the nanny (that took care of Nathan since Madelyne Pryor's death) brought Nathan to the job so Scott Sommers could say good-bye to his son.

Well, that should have put things to rest right there because, as we all know, Cable (fully grown) was also boarding that plane. Both of them couldn't exist at the same time, could they?

But, then there's the X-Factor #68, where Scott Sommers sacrifices his son who is swept through time and space — allegedly to become Cable.

Well, around the time that this issue was out, X-Force #2 was out also. Basically the chronology of Cable's appearance doesn't match at all with that of Nathan Sommers.

But, who knows what Marvel plans to do with Cable? I'm sure if they want baby Nathan to be Cable they will find a way. It just seems rather impossible if you look at things the way I have looked at them.

Devo Williamson, Florida

Dear Devo,
Interesting hypothesis! What do you think readers?

Dear Update,

First of all, you should know that Overstreet is the best price guide around. Your prices are always the most realistic and up to date.

I have just a few questions which I am in need of some answers to. (1) Why aren't the real old comics such as Marvel Comics #1 and Detective Comics #27 shown in the Update?

(2) Why do you have to change the sleeves and backs for your comics, and how often?

(3) Lastly, thanks for changing Wolverine #41 & #42! I wrote in to Update #21 and got a "lame" response. Now I looked at the new price guide and saw the new changes. Thanks a lot. It feels really good to realize that something I took the time to do had an effect. It shows teenagers can get stuff done when they try.

Well, thanks again and keep up the good work!
Tony Donahue, California

Dear Tony,
Lame? Sheesh...I'll try to do better. (1) All the pre Silver Age material is listed in the big annual Overstreet Comic Book Price Guide. (2) Good question. Bags are changed periodically because they can become cloudy, dusty, and yellow. Some sources have also suggested that some bags have chemicals that can promote acid production in newsprint. Backing boards do not have to be changed if they were originally archival quality to begin with. Other "brand X" backing boards may be more of a gamble because so little research has been done. (3) We checked and you were correct, so we changed the listing. Lame? Sheesh!

Dear Update,

I like your price guide. It is reasonable and realistic and it doesn't depend on trading cards or posters to be successful. 9 out of 10 people use it around here when quoting prices and that says something! The one thing I'd like to see changed is for the Update to become bi-monthly. My favorite sections are "The What's Hot What's Not News" and the "Comic Book Counselor". I find them informative and helpful. I wrote to ask for help on a matter that struck me as interesting.

I recently bought a copy of Thor #159 in excellent shape and read it. It goes into detail about how Don Blake came to be Odin — Thor's father had specifically created Donald Blake for the purpose of inducing Thor's being into a human body. Odin did this because Thor was kind of getting too boastful and without humbleness so he wanted to teach humility, pain and suffering to his favored son.

Don Blake doesn't even have a past according to this issue. In fact, Odin says he placed the stick/hammer of Thor in the cave for Don Blake to find. Don needs the stick/hammer to transfer from his guise of Blake to Thor and vice versa. They are both one and the same person.

This issue to me is an integral part of Thor's origin as well as explaining how Blake's origin occurred. I think that ever since J. I. M. #83 "Thor's first appearance and origin" actually didn't give us all of the details of Thor's origin. It wasn't until Thor #159 explains the part of Thor we know as Blake. I think as part of Thor's origin, this issue is way undervalued for the $25 I bought it for, and is a sleeper issue that needs to wake up. I'm amazed that no one else has noticed this partial origin before and questioned it.

I await your answer on whether my assumptions bear any merit. Thanks for listening.
Joe Renaud, London, Canada

Dear Joe,
I feel your assumption definitely bears merit.

Dear Update,

Some questions and information that I'd like to share with you...

First, I recently purchased a House of Mystery #178 and the first page has Joe Orlando artwork yet the rest of the first story is drawn by Neal Adams. Also, on pages 17 & 22, there are ads for Booby-trap and Skyport toys with artwork resembling Kurt Shaffenberger (of Superboy fame).

Will you please tell me how many comics Neal Adams had already drawn before this one? It's a 1969 book and surely it's the second or third comic he drew. Do you ever think it will greatly go up in value?

I love the new format. Keep the faith. Long live Overstreet.
Bradley Hague, Kentucky

Dear Bradley,
Neal Adams first published artwork appeared in Archie's Jokebook Magazine #41 way back in 1959. He did one page in #41 and also had art in #44-48. HOM #178 was released in January of 1968.

Dear Update,

I am 23 years old and I've been collecting comic books for about 15 of those years. I have yet to find a good source to find other collectors. I am writing in hope that you could send me some information on other collectors, comic collecting or anything you think would help me out. I would surely appreciate it.
Andy Branning, South Dakota

Dear Andy,
We've all faced the challenge of making contact with other collectors. To meet local collectors, I suggest you visit comic shops and conventions in your area. To develop a national network, I would call or write collectors who advertise in The Comic's Buyers Guide, The Comic Book Marketplace, The Annual Overstreet Price Guide, and the update. In fact, the annual Price Guide includes a listing of comic book clubs in your area. Many advertisers that appear to be dealers are actually enthusiastic collectors like yourself.

Dear Update,

Let me first say that I have been collecting comics for five years now and have found nothing more essential to the hobby than your price guide. It helps when evaluating comics to find their condition. The market reports help to see what's hot and what's not.

I am writing to you in hopes that you can aid me with a few questions I have regarding comic preservation. I have been told that a regular comics bag will go acidic after five years, and

Dear Andy,

We've all faced the challenge of making contact with other collectors. To meet local collectors, I suggest you visit comic shops and conventions in your area. To develop a national network, I would call or write collectors who advertise in The Comic's Buyers Guide, The Comic Book Marketplace, The Annual Overstreet Price Guide, and the update. In fact, the annual Price Guide includes a listing of comic book clubs in your area. Many advertisers that appear to be dealers are actually enthusiastic collectors like yourself.

Dear Update,

Let me first say that I have been collecting comics for five years now and have found nothing more essential to the hobby than your price guide. It helps when evaluating comics to find their condition. The market reports help to see what's hot and what's not.

I am writing to you in hopes that you can aid me with a few questions I have regarding comic preservation. I have been told that a regular comics bag will go acidic after five years, and therefore should be replaced. I have also been told that mylars will not get acidic and won't affect a comic.

I was wondering what shrink wrapping a comic in a regular bag will do to it. When you heat seal the comic, it will keep it from deteriorating due to exposure to air. Will shrink wrapping it actually promote more rapid decomposition (because chemicals are released from the plastic) or will it aid in preservation because it seals out (and eliminates exposure to) air?

I would appreciate it if you could reply to my letter with any information you have regarding shrink wrapping comics.

Jason Charette, Canada

Dear Jason,

Please see other letters in this column for feedback regarding your first two inquiries. As for shrink wrapping, how would you examine the interior of the book (should the need arise) without destroying the wrapper? Further we would need to get a specific report on chemical and physical properties (melting temperature for one) from the company that manufactures the plastic wrap. I would personally do some home work before committing important books to the process. How about conducting some tests (on inexpensive comics) yourself? You could report your results in a future issue. I know I'd be interested. Darn Good question. And thanks for reading the Update.

Dear Update,

(1) I would like to know if any of my Archie and Archie related comics from the mid-60s to the late 80s are of any value. (2) Are the "House of Mystery" early issues, i.e. #10 and #20, considered rare and collectible even in Fair condition? (3) What condition is a comic in when it has a minor rip on the front cover, but in otherwise Fine condition? Thanks for answering my inquiries and keep up the fantastic work.

Raven D. Anders, New Jersey

Dear Raven,

(1) They all have value! See the annual Overstreet Comic Book Price Guide (book) for details. I think you'll be amazed. For the first time in fandom history there seems to be a ground swell of market interest in Archie Comics and related titles. (2) Yes albeit low priced (3) Hard to say without knowing where exactly the tear is located, how long exactly the "minor" tear is (your minor might be my major or vice versa), and the other defects which reduce it to a Fine copy. Good questions all!

Dear Update,

Well, this will be the second time I have written and I hope that this will be read. First off, let me just say that your price update is by far the best in the industry. I enjoy receiving it.

Well, where shall I start? I have been a collector for bout 15 months. I am stationed in the US Navy in Yokosuka, Japan and have been over here for the last 10 years.

I was originally collecting back in the late 70s but got out of them before I was out of high school. I stayed out of collecting for about 12 years until one day at the book store over here in Japan (after I had just returned from the Gulf War), I said to myself, "I wonder if I could start collecting over here so far away from home?"

I decided to begin. I placed ads in the local newspapers for comics. Next I was anxious to start collecting the Silver Age comics and I decided to start with a prominent mail order dealer who really helped me.

Since that time, I have also visited such places as Guam, Hong Kong, Singapore, Australia and have found a lot of hidden treasures.

Well, that's it for me. A person stationed so far from home can still find his comic books!

Steve Silva, Japan

Dear Steve,

Thanks for writing. I would have never guessed that you could find old American comics in Asia!

Dear Update,

I would like you to please answer a few questions for me. (1) What determines the value of a comic book? (2) How often should you change the boards and bags on your comic books? (3) Do "Grabber Perfs" devalue a comic book? (4) How is a board totally acid free? (5) What about deals like 100 Marvels for $25.00? Keep up the good work guys!

Eric LeCouter, Michigan

Dear Eric,

(1) Demand, condition, historical importance, publicity, rarity, among other variables. The most important variable is what someone is willing to pay. (2) If you use Mylar and Archival quality acid free boards you may never have to change them. For plastic bags and "brand X" boards maybe every 1-5 years DEPENDING on the individual storage conditions. (3) No. (4) It is manufactured specifically to that specification. (5) Call the dealer and ask if the books are returnable in case you are not satisfied. Reputable dealers (that's most dealers!) want you to be a happy customer so you will become a reference. Thanks for the interesting questions Eric!

Dear Update,

Why are there so many price Guides? I'm getting confused trying to remember prices from three different guides. I think yours is the best but somtimes the stores sell comics using the other guides because their price is the highest. I've been reading your guide since #6 and I still think it is the best guide! I'm a loyal Update fan so please print my letter.

Rick Smith, Washington
(Age 11)

Dear Rick,

If you survey dealers and collectors across the country, the vast majority indicate that they have the greatest confidence in Overstreet prices. Not only that, but it is important to realize that the highest price is not always the most accurate price. Thank you for being loyal to the Update, and thanks to every one who took the time to write in this issue. We read every letter and your comments mean a great deal to us. If you'd care to write, we would love to hear from you! Send your cards and letters to:

Overstreet's Comic Book Counselor
P.O. Box 180534
Coronado, CA 92178-0534

CONVENTION CALENDAR

To list your convention, trade fair, show, etc. for January and February in the next issue, please send information to Overstreet Publications, 780 Hunt Cliff Drive, Cleveland, TN 37311. Or fax it to 615-479-8156. The deadline is November 15. Update #24 will be released in mid-December.

NOVEMBER

1 San Jose, CA. **3 DAY COMIC & SPORTS CARD SHOW.** 1570 Branham in old H.S. Rooms 40 & 41. (corner Branham & Meridian. S - 9 PM (Fri.), 10:30 AM - 6 PM (Sat.), 10 AM - 5 PM (Sun.) Admission: Free. Contact: Jerry or Marc, (408) 265-5844.

Woodridge, NJ. **REALITY COMIC BOOK CONVENTION.** Sheraton, $15 Rte 1 South. 10 AM - 4 PM. Admission: $3.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8156.

Toledo, OH. **TOLEDO COMIC BOOK AND SPORT CARD SHOW.** Ramada Hotel, 2340Reynolds Rd. - 10 AM - 4 PM. Admission: $1.50. Contact: Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. (313) 350-2633.

Lancaster, PA. **PLATINUM AGE COMIC BOOK SHOW.** Holiday Inn, 1492 Lititz Pike. 11 Am - 4 PM. Admission: $3.00. Contact: Platinum Age Comics, RR #2 P6-14, Hazelton, PA. 18201. (717) 459-9946.

Philadelphia, PA. **SERENDIPITY COMIC BOOK SHOW.** Holiday Inn, at King of Prussia Mall. 11 AM - 4:30 PM. Admission: $3.00. Contact: Bob Horn, 4 Oak Rd., Elkton, MD 21921. (410) 398-0481.

Parkersburg, WV. **PARKERSBURG-MARIETTA COMIC BOOK AND NON-SPORT CARD CON-VENTION.** Holiday Inn, 1277 Rte 16 (Rte 50). 10 AM - 4 PM. Admission: $1.00 (6 & under free). Contact: Jeff Harper, 5220 Lorna Linda NE, Canton, OH 44714. (216) 488-9056.

3 White Lake Twp, MI. **CARD & COMIC SHOW.** Great American Diner, 8531 Highland Road (M-59), 4 miles west of airport by McDonald's. 3 PM - 8 PM. Admission: Free. Contact: Tim Wachsmuth, 4393 Dubay, Waterford, MI 48329. (313) 623-9299.

4 Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 6 PM - 9:30 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

5 Washington, D.C. **REALITY COMIC BOOK CONVENTION.** Armory Place, 925 Wayne Avenue. 10 AM - 4 PM. Admission: $3.00. Contact: Reality Conventions, 20 Richmond Street, Apt. 4, Hagerstown, MD 21740. (301) 791-8156.

Watertown, MA. **BILL'S CARD STOP COMIC & CARD SHOW.** Watertown Mall, 550 Arsenal Street. Nov 5-6. Regular Mall Hour. Admission: Free. Contact: Bill Goulevitch, Bill's Card Stop, 765 Broadway, Revere, MA 02151. (617) 289-8662.

7 Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 10 AM - 5 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

Margate, FL. **POWERCON '92.** Florida Expo Center, 1125 Banka Rd. 10 Am - 7 PM (Sat.) 10 Am - 5 PM (Sun.). Admission: $10.00. Featured Guests: Stan Lee, Gene Colan, Bill Sienkiewicz, Neil Gaiman, Rob Liefeld, Beth & Ken Mitchroney, Sheldon Moldoff, Chris Nelson, and many, many more. Contact: Powercon Productions, 8920 Glades Road, Suite L#111, Boca Raton, FL. 33434. (305) 842-1455.

Hagerstown, MD. **REALITY COMIC BOOK CONVENTION.** Holiday Inn, 900 Dual Hwy (Rt. 40). 10 AM - 4 PM. Admission: $3.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Hillsborough, NJ. **WORLD OF CARDS & COMICS CONVENTION.** Hillsborough Fire Co. #2, 375 Rte 206. 9 AM - 4 PM. Admission: $2.00. Contact: Anthony Simanonis, 7 c.o Words of Stuff, P. O. Box 23, Dunellen, NJ 08812-0023. (908) 968-3886.

Williamsport, PA. **WILLIAMSPORT COMIC BOOK SHOW.** Williamsport Holiday Inn, 1840 E. 3rd Street. 10 AM - 4 PM. Admission: $1.00. Contact: Comicraft Productions. (215) 433-5223.

Knoxville, TN. **EAST TOWNE MALL CARD & COMIC SHOW.** East Towne Mall, I-640 exit 9. Admission: Free. Contact: Chad Hunley, (615) 524-3809, 429-1913.

8 Council Bluffs, IA. **CROWN POINT COMIC & CARD SHOW.** East Towne Mall, 1410 North Main (across from Pedestrian). 10 AM - 4 PM. Admission: $1.00. Contact: Jim Hall, 917 Helen Court, Crown Point, IN 46307. (219) 663-8484.

Baton Rouge, LA. **BASEBALL CARD AND COMIC BOOK SHOW.** Holiday Inn-South, I-12 and Airline Hwy. 10 AM - 3 PM. Admission: $1.00. Contact: Tony Barcellone, Mcfrost Rd., Zachary, LA 70791. (504) 654-4411.

Baltimore, MD. **REALITY COMIC BOOK CONVENTION.** Sheraton, Elm Road at BWI Airport. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Royal Oak, MI. **ENCORE-CON.** Michigan Comic Book Show, American Legion Hall, 1815 Rochester Rd, corner of 12 mile & Rochester Rd. 10 Am - 4 PM. Admission: $1.50. Contact: Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. (313) 350-2633.

Walled Lake, MI. **CARD & COMIC SHOW.** Chucker's Hall, 1172 North Pontiac Trail, 4 miles west of Haggerty Road. 10 AM - 4 PM. Admission: Free. Contact: Tim Nichols. (313) 623-1299.

Linden, NJ. **GIGANTIC CARD, COMICS, AND COLLECTIBLES SHOW.** Cong. Anshe Chesed, Corner St. Georges Ave. and Orchard Ter. 10 AM - 4:30 PM. Admission: $2.00. Featured Guest: Mitch Waterman of "Plasma Baby". Contact: Cong. Anshe Chesed, Orchard Terr., Linden, NJ. or Rich (908) 486-5447.

Saddle Brook, NJ. **BASEBALL CARD & COMIC BOOK SHOW.** Howard Johnson Plaza Hotel, exit 159 Garden State Parkway. 10 AM - 6 PM. Admission: Free. Contact: Corina, (914) 692-8128.

Huron Valley, MI. **TOWNSHIP CO. COMIC BOOK CONVENTION.** Holiday Inn, Parkway exit 10B at Hope Road. 9:30 Am - 4:30 PM. Admission: $2.00. Contact: Township Co., P. O. Box 1090, Ocean City, NJ 08740. (609) 259-9486.

Middletown, NY. **BASEBALL CARDS & COMICS.** Middletown Howard Johnson's, 551 Route 211 East. 6 - 10 PM. Admission: Free. Contact: F & M Baseball Cards, P. O. Box 6084, Middletown, NY 10940. (914) 344-2055.

Oceanside, NY. **COSMIC COMIC & CARD SHOW.** Rockville Centre Holiday Inn, 173 Sunrise Hwy. 10 AM - 5 PM. Admission: Free. Contact: Cosmic Comics & Books. (516) 763-1133.

Portland, OR. **PORTLAND COMIC BOOK SHOW #33.** Memorial Coliseum, 1401 N. Wheeler. 10 Am - 5 PM. Admission: $3.00. Contact: Second Genesis, (503) 788-1031.

Allentown, PA. **ALLENTOWN WEST COMIC BOOK SHOW.** Holiday Inn West, I-78 (Exit 14A) & Route 100. 10 AM - 4 PM. Admission: $1.00. Contact: Comicquest Productions. (215) 433-5223.

11 Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 6 PM - 9:30 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

Enfield, CT. **COLLECTIBLES SHOW.** Harley Hotel, Exit 49 off I-91. Contact: Dick Skea, P. O. Box 3092, Springfield, MA 01101. (413) 781-1995.

Chicopee, MA. **BILL'S CARD STOP COMIC & CARD SHOW.** Fairfield Mall, Exit 5 Mass. Pike and Rt. 33. Nov. 12-13. Regular Mall Hour. Admission: Free. Contact: Bill Goulevitch, Bill's Card Stop, 765 Broadway, Revere, MA 02151. (617) 289-8662.

14 Bordentown, NJ. **COMIC BOOK SHOW.** Days Inn Hotel, Rt. 206 North at NJ Turnpike exit 7 & 7A. 10 AM - 4:30 PM. Admission: $3.00. Contact: Ron. (609) 246-1853.

Carteret, NJ. **END OF THE YEAR BANG-A-THON.** St. Demetrius Convention Center, 581 Roosevelt Ave. (Exit 12 NJT). Admission: .99. Contact: Sergio Candelario, East Coast Promotions.

P.O. Box 95, Woodbridge, NJ 07095. (908) 855-9852.

Mansfield, OH. **MID-OHIO-CON.** Fairfaxen Hall, Richland County Fairgrounds. 10 AM - 8 PM (Sat.), 10 AM - 4 PM (Sun.). Admission: $6.50 (Children under 6, free). Featured Guest: John Byrne. Contact: Roger Price, R.A.P. Productions, 25 Clifton Avenue, Mansfield, OH. 44907-1313. (419) 589-2636.

Nashville, TN. **ALL STAR PROMOTIONS.** Remada Inn, South Convention Center, 737 Harding Place, Exit 78-B. 9 Am - 5 PM. Admission: $1.00. Contact: Patty Speck & Dennis Swartz, P.O. Box 41311, Nashville, TN 37204. (615) 790-3755.

Richmond, VA. **REALITY COMIC BOOK CONVENTION.** Holiday Inn Crossroads, I-64 exit 30A at 2000 Staples Mill Rd. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

15 Wilmington, DE. **SERENDIPITY COMIC BOOK SHOW.** Sheraton Inn, 4727 Concord Pike. 11 AM - 4:30 PM. Admission: $3.00. Contact: Bob Horn, 4 Oak Rd., Elkton, MD 21921. (410) 398-8685.

White Lake Twp, MI. **CARD & COMIC SHOW.** Great American Diner, 9531 Highland Road (M-59), 4 miles west of airport, by McDonald's. 11 AM - 5 PM. Admission: Free. Contact: Tim Nichols, 4393 Dubay, Waterford, MI 48329. (313) 623-1299.

Princeton, NJ. **PRINCETON COMIC BOOK SHOW.** Princeton Remada, 4355 Route 1 & Ridge Rd. 10 AM - 4 PM. Admission: $2.00. Contact: Comicquest, (215) 433-5223.

Fredonia, NY. **WESTERN NEW YORK COMIC BOOK, BASEBALL CARD, & COLLECTIBLES SHOW.** Masonic Lodge, 321 E. Main St. 10 Am - 3 PM. Admission: Free. Contact: Steward Comics, P. O. Box 66, Fredonia, NY 14063. (716) 672-2613.

York, PA. **YORK COMICON XI.** Holiday Inn, I-83 and Rt. 30. 10 AM - 4 PM. Admission: $3.00. Contact: Ned or Bill, Comix Connection, Delco Plaza Mall, 1201 Carlisle Rd., York, PA. 17404 (717) 843-8516.

Virginia Beach, VA. **REALITY COMIC BOOK CONVENTION.** Holiday Inn Oceanside, Atlantic Avenue at 21st Street. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

18 Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 6 PM - 9:30 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

Woonsocket, RI. **SPORTS CARD & COMIC BOOK SHOW.** Elks Hall, 360 Social Street. 6 - 10 PM. Contact: Bill Bryda, B & F Sports Cards, 1025 Cass Ave., Box 1521, Woonsocket, RI 02895. (401) 765-0241.

21 Pasadena, CA. **PASADENA COMIC BOOK EXPO, FALL 1992.** Pasadena Hilton, 150 E. Colorado Blvd. Nov. 20 & 21. Admission: $2.00. Contact: Undercover Comics, (818) 564-1351

Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 10 AM - 5 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

Hammond, IN. **CALUMET REGION CARD & COMIC SHOW.** Hammond F.O.P. #51 (240 & Kennedy Ave.). 9:30 AM - 2:30 PM. Admission: $1.00 (10 & under free). Contact: Tom Grabowski, (219) 865-1563.

Tinton Falls, NJ. **MONMOUTH CO. COMIC BOOK CONVENTION.** Holiday Inn, Parkway exit 105 at Hope Road. 9:30 Am - 4:30 PM. Admission: $2.00. Contact: Mary Stevenson, P. O. Box 1090, Ocean Gate, NJ 08740. (908) 269-9486.

Albuquerque, NM. **COMIC BOOK SHOW.** Remada Inn East, 25 Hotel Circle NE, between Lomas & Eubank. 10 AM - 8 PM (Sat.), 10 Am - 5 PM (Sun.). Contact: John or Irene Gonzales, The Comic Shack, 10300 Anella NE, Albuquerque, NM 87123. (505) 294-4454.

Pittsburgh, PA. **REALITY COMIC BOOK CONVENTION.** Greentree Marriott, 101 Marriott Drive. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Virginia Beach, VA. **GREAT AMERICAN XVI.** Great American Outlet Mall, 3750 Virginia Beach Blvd. 10 AM - 7 PM (Sat.) 11 AM - 5 PM (Sun.). Admission: Free. Contact: Robert D. Earhart, Jr., Dixie Cards, 4652 Princess Anne Rd., Virginia Beach, VA 23462. (804) 473-0441.

22 Hillside, IL. **COMIC BOOK AND BASEBALL CARD SHOW.** Hillside Holiday Inn, I-290 between Mannheim Rd & Manchester Roads. 10 AM - 3 PM. Admission: Free. Contact: (708) 355-4310.

Saddle Brook, NJ. **BASEBALL & COMIC BOOK SHOW.** Howard Johnson Plaza Hotel, exit 159 Garden State Parkway. 10 AM - 6 PM. Admission: Free. Contact: Corina, (914) 692-8128.

Middletown, NY. **BASEBALL CARDS & COMICS.** Middletown Howard Johnson's, 551 Route 211 East. 6 - 10 PM. Admission: Free. Contact: F & M Baseball Cards, P. O. Box 6084, Middletown, NY 10940. (914) 344-2055.

Ronkonkoma, NY. **ISLAND NOSTALGIA ALL CARD & COMIC SHOWS.** MacArthur Airport Holiday Inn, LIE Exit 59 to 3845 Veterans Hwy. 10 AM - 4 PM. Admission: $1.00. Contact: Dennis (516) 724-7422 or (Day of show only) 585-9500.

Cleveland, OH. **REALITY COMIC BOOK CONVENTION.** Holiday Inn, 4181 W. 150th Street. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Walled Lake, MI. **CARD & COMIC SHOW.** Chucker's Hall, 1172 North Pontiac Trail, 4 miles west of Haggerty Road. 10 AM - 4 PM. Admission: Free. Contact: Tim Nichols. (313) 623-1299.

Ozone Park, (Queens), NY. **BASEBALL CARDS & COMIC BOOKS AUCTION.** A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. (next to Aqueduct Flea Market/Racetrack). 10 AM - 4 PM. Admission: $1.00. Contact: Joseph F. Caruna, 114-32 130th Ave., S. Ozone Park, NY. 11420. (718) 845-7840.

Easton, PA. **EASTON COMIC BOOK SHOW.** Easton Inn, I-78, S. 3rd St. & Larry Holmes Dr. on Rt 611. 10 AM - 4 PM. Admission: $1.00. Contact: Comicquest Productions. (215) 433-5223.

Martin, TN. **COMICS & CARD CONVENTION.** John Deere Bldg. Showroom, Hwy. 45 S. 9 AM - 5 PM. Admission: Free. Contact: Lee Downing, (901) 587-6733 or 6004.

San Antonio, Texas. **SPORTS CARD & COMICS SHOW.** Wyndham Hotel, I-10 and Wurzbach Road. 9:30 AM - 2:30 PM. Admission: $2e. Contact: Erma MacDonald, P. O. Box 830962, San Antonio, TX 78283. (512) 240-0923.

Bennington, VT. **BENNINGTON SPORTS CARD AND COMIC SHOW.** Remada Inn, Rt. 7 and Kocher Dr. 9:30 AM - 3:30 PM. Admission: $2.00. Contact: Jerry Weil, (802) 447-1414.

25 Walnut, CA. **FRANK & SON COMIC BOOK SHOW.** Frank & Son Warehouse, 19465 E. Walnut Dr. North. 6 PM - 9:30 PM. Admission: Free. Contact: Frank or Jim, 19465 East Walnut Drive North, Walnut, CA 91789. (714) 594-7492.

Johnston, IA. **BASEBALL CARDS, COMICS & MORE SHOW.** Village Square Mall, 5600 Merle Hay Rd. Nov. 27-28, 10 AM - 6 PM. Admission: $1.00. Contact: Bobby Craig, (515) 673-4067.

Livonia, MI. **X-TRAVA COIN COMIC BOOK SHOW.** Knight of Columbus Hall, 19801 Farmington Rd., between 7 mile and 8 mile rd. 10 Am - 4 PM. Admission: $1.50. Contact: Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. (313) 350-2633.

CONVENTION CALENDAR

Bloomington, MN. **BASEBALL CARDS, COMICS & MORE SHOW.** Thunderbird Motel. Nov. 27-29, 10 AM - 4 PM. Admission: $1.00. Contact: Stacey Craig, (515) 673-4087; Ginger Vane, (612) 537-4460.

28San Francisco, CA. **THANKSGIVING WEEKEND COMIC BOOK AND SPORTS CARD SHOW.** Cathedral Hall Hotel, 1187 Van Ness Ave. 10 Am - 8 PM (Sat.), 10 AM - 4 PM (Sun.). Admission $2.00 ($1.00 with ad). Contact: Al Jang, 3149 Geary Blvd. #270, San Francisco, CA 94118. (415) 388-9336.

Walnut, CA. **FRANK & CON COMIC BOOK SHOW.** Frank & Son Warehouse, 19455 E. Walnut Dr. North. 10 AM - 5 PM. Admission: Free. Contact: Frank or Jim, 19455 East Walnut Drive North, Walnut, CA 91789. (714) 594-7403.

Bayville, NJ. **BAYVILLE VOLUNTEER FIRST AID SQUAD COMIC BOOK/BASEBALL CARD SHOW.** Bayville First Aid Squad Bldg., Route 9 and Station Road. Contact: (908) 269-4327.

Union, NJ. **COMIC BOOK EXTRAVAGANZA AND AMATEUR ART CONTEST.** Kean College Gymnasium, Route 82. 10 AM - 5 PM (Sat.), 11 AM - 5 PM (Sun.). Admission: $3.00 Adults, $1.00 ages 6-15, Under 5 free. Contact: Jed Levinson. (908) 388-5911.

Bismarck, ND. **BASEBALL CARD AND COMIC BOOK SHOW VII.** Radisson Inn, 800 S. 3rd Street across from Kirkwood Mall. 9 AM - 5 PM (Sat.) 10 Am - 4:30 PM (Sun.). Contact: Kevin J. Bergson. (701) 235-2682.

Harrisburg, PA. **REALITY COMIC BOOK CONVENTION.** Best Western, I-83 exit 18A. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Washington, VA. **SERENDIPITY COMIC BOOK SHOW.** Rosslyn Westpark, across the Key Bridge 11 AM - 4:30 PM. Admission: $3.00. Contact: Bob Horn, 4 Oak Rd., Elkton, MD 21921. (410) 398-5685.

29Grand Rapids, MI. **PAPER COLLECTIBLES SHOW.** Days Inn, 310 Pearl St. SW. 12 - 5 PM. Admission: Free. Featured Guest: Mark Heckman. Contact: Robert Koopmans, (616) 531-5161.

White Lake Twp., MI. **CARD & COMIC SHOW.** Great American Diner, 9531 Highland Road (M-59), 4 miles west of airport by McDonald's. 11 AM - 5 PM. Admission: Free. Contact: Im Nichols, 4383 Dickey, Waterford, MI 48328. (313) 623-1099.

Bethesda, MD. **SERENDIPITY COMIC BOOK SHOW.** Ramada Inn, 8400 Wisconsin Avenue. 11 AM - 4:30 PM. Admission: $3.00. Contact: Bob Horn, 4 Oak Rd., Elkton, MD 21921. (410) 398-5685.

Durham, NC. **BASEBALL CARD SHOW.** Holiday Inn, Rt. 1 & 70. 28 (Sat 15A). 9 AM - 3 PM. Admission: $1.00. Contact: Marc Rosenfeld, P. O. Box 925, Randolph, MA 02368. (617) 963-1075.

Somerset, NJ. **WORLD OF CARDS & COMICS CONVENTION.** Holiday Inn, 195 Davidson Avenue. 10 AM - 4 PM. Admission: $3.00. Contact: Comic Conventions, T. J.'s World of Stuff, P. O. Box 23, Dunellen, NJ 08812-0023. (908) 968-3896.

Cleveland, OH. **NOSTALGIA PROMOTIONS CARD AND COMIC BOOK SHOW.** Westlife Quality Inn, 1-90 at Westlife Exit 10. 10 AM - 6 PM. Admission: $2.00 (12 & under free). Contact: Andy Mingle, (216) 729-7428.

Hazelton, PA. **PLATINUM AGE COMIC BOOK SHOW.** Holiday Inn, Rt. 309E. 11 AM - 4 PM. Admission: $3.00. Contact: Platinum Age Comics, RR #2 PS-14, Hazleton, PA. 18201. (717) 459-9946.

Philadelphia, PA. **REALITY COMIC BOOK CONVENTION.** Ramada Inn Airport, 76 Industrial Hwy. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Austin, TX. **SPORTS CARD & COMIC SHOW.** Howard Johnson South, I-35 and Woodward. 9:30 AM - 5 PM. Admission: Free. Contact: Ralph or A. Willis, P. O. Box 830963, San Antonio, TX 78283. (512) 431-4341.

San Angelo, TX. **SPORTS CARD & COMIC SHOW.** Wyndham Hotel, I-10 and Wurzbach Rd., 10 AM - 5 PM. Admission: $1.00 (under 10 free). Contact: Ralph or A. Willis, P. O. Box 830963, San Antonio, TX 78283. (512) 431-4341.

DECEMBER

5Greensboro, NC. **REALITY COMIC BOOK CONVENTION.** Howard Johnsons, I-85 exit 125 at Elm Street. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

6Charlotte, NC. **REALITY COMIC BOOK CONVENTION.** Ramada Airport, I-77 exit 7. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Lowell, MA. **COMIC BOOK & BASEBALL CARD SHOW.** Lowell Boys Club, 657 Middlesex Street. Admission: $1.00. Contact: Bob Gauthier. (508) 459-4707.

East Lansing, MI. **SPARTAN COMIC BOOK SHOW.** Kellog Center, Michigan State University Campus, Big Ten Room. 10 Am - 4 PM. Admission: $1.50. Contact: Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. (313) 350-2833.

Welled Lake, MI. **CARD & COMIC SHOW.** Chuckar's Hall, 1172 North Pontiac Trail, 4 miles west of Haggerty Road. 10 AM - 4 PM. Admission: Free. Contact: Tim Nichols. (313) 623-1299.

Linden, NJ. **GIGANTIC CARD, COMICS, & COLLECTIBLES SHOW.** Congregation Anshe Chesed, at the corner of Orchard Terrace and St. George Ave. 10 AM - 4:30 PM. Admission: $2.00, includes great door giveaway. Contact: Gloria or Rich. (908) 486-6618 (Days) or 925-1425 (Evenings).

Ronkonkoma, NY. **ISLAND NOSTALGIA ALL CARD & COMIC SHOWS.** MacArthur Airport Holiday Inn, LIE Exit 60 to 347 Vets. Mem. Hwy. 10 AM - 4 PM. Admission: $1.00. Contact: Dennis (516) 724-7422 or (Day of show only) 585-9500.

Nashville, TN. **BLOW-OUT SPORTS CARDS & COMIC BOOK SHOW.** Quality Inn, Briley Parkway & International Drive. 9 AM - 5 PM. Admission: $1.00. Contact: Steve Dillard, 1020 Simms Ha. Rd., Kingston Springs, TN 37082. (615) 952-4168.

12Washington, DC. **REALITY COMIC BOOK CONVENTION.** Howard Johnsons, 2650 Jefferson Davis Hwy. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Hillsborough, NJ. **WORLD OF CARDS & COMICS CONVENTION.** Hillsborough Fire Co. #2, 375 Rt. 206. 10 AM - 4 PM. Admission: $1.00. Contact: Anthony Grimaldi, T. J.'s World of Stuff, P. O. Box 23, Dunellen, NJ 08812-0023. (908) 968-3896.

Arlington, VA. **REALITY COMIC BOOK CONVENTION.** Howard Johnsons, 2650 Jefferson Davis Hwy. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Calgary, Alberta. (Canada) **WINTER WONDERLAND COMIC SHOW.** Village Park Inn, 1804 Crowchild TF. Nw. Contact: (403) 263-3022 or 262-4028.

13Washington, DC. **REALITY COMIC BOOK CONVENTION.** Armory Place, 925 Wayne Avenue, Silver Spring, MD. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Crown Point, IN. **CROWN POINT'S MONTHLY CARD AND COMIC SHOW.** 1410 North Main (across from Ponderosa). 10 AM - 4 PM. Admission: $1.00. Contact: Marilyn Hall, 817 Heler Court, Crown Point, IN 46307. (219) 663-8561.

Silver Spring, MD. **REALITY COMIC BOOK CONVENTION.** Armory Place, 925 Wayne Avenue. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Royal Oak, MI. **ENCORE-CON COMIC BOOK SHOW.** American Legion Hall, 1815 Rochester Rd., corner of 12 mile & Rochester Rd. 10 AM - 5 PM. Admission: $1.50. Contact: Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. (313) 350-2833.

Bordentown, NJ. **COMIC BOOK SHOW.** Days Inn Hotel, Rt. 206 North at NJ Turnpike exit 7. 10 Am - 4:30 PM. Admission: $3.00. Contact: Ron, (908) 246-1853.

Saddle Brook, NJ. **BASEBALL CARD & COMIC BOOK SHOW.** Howard Johnson Plaza Hotel, exit 159 Garden State Parkway. 10 AM - 6 PM. Admission: Free. Contact: Connie, (914) 652-8128.

Fredonia, NY. **WESTERN NEW YORK COMIC BOOK, BASEBALL CARD, & COLLECTIBLES SHOW.** Masonic Lodge, 321 E. Main St. 10 Am - 5 PM. Admission: Free. Contact: Sherwind Comics, P. O. Box 66, Fredonia, NY 14063. (716) 672-2913.

Middletown, NY. **BASEBALL CARDS & COMICS.** Middletown Howard Johnson's, 551 Route 211 East. 8 - 10 PM. Admission: Free. Contact: Cosmic Comics & Books. (516) 783-1133.

Bennington, VT. **BENNINGTON SPORTS CARD AND COMIC SHOW.** Ramada Inn, Rt. 7 and Kocher Dr. 9:30 AM - 3:30 PM. Admission: $2.00. Contact: Jerry Wall, (802) 447-1414.

17White Lake Twp., MI. **CARD & COMIC SHOW.** Great American Diner, 9531 Highland Road (M-59), 4 miles west of airport by McDonald's. 3 PM - 8 PM. Admission: Free. Contact: Im Nichols, 4383 Dickey, Waterford, MI 48328. (313) 623-1099.

18Oskaloosa, IA. **BASEBALL CARDS, COMICS & MORE SHOW.** Penn Central Mall, Highway 92 West, Mall hours. Admission: Free. Contact: Stacey Craig, (515) 673-4087 or Brian Fralix, (515) 673-4087.

Hammond, IN. **CALUMET REGION CARD & COMIC SHOW.** Hammond F.O.P. #51 (I-80 & Kennedy Ave.) 9:30 AM - 2:30 PM. Admission: $1.00 (10 & under free). Contact: Tom Grabowski, (219) 865-1923.

Bayville, NJ. **BAYVILLE VOLUNTEER FIRST AID SQUAD COMIC BOOK/BASEBALL CARD SHOW.** Bayville First Aid Squad Bldg., Route 9 and Station Road. Contact: (908) 269-4327.

Greenwood, SC. **TREASURE TROVE CARDS & COMICS SHOW.** Holiday Inn, 1014 Montague. US 25 at 72 Bypass. 10 AM - 4 PM. Admission: $1.00. Contact: Treasure Trove Promotions, P. O. Box 4, Woodruff, SC. 29388. (803) 476-8732.

Dallas, TX. **DALLAS MINICON.** Parkway Hilton Hotel, 4801 LBJ at Dallas Parkway, across from Galleria. 10 AM - 5 PM. Admission: $5.00. Contact: Building Productions, P. O. Box 820486, Dallas, TX 75382. (214) 350-4309.

Virginia Beach, VA. **GREAT AMERICAN XVI.** Great American Outlet Mall, 3750 Virginia Beach Blvd. 10 AM - 7 PM (Sat.) 11 AM - 5 PM (Sun.). Admission: Free. Contact: Robert D. Earhart, Jr., Dixie Cards, 4652 Princess Anne Rd., Virginia Beach, VA 23462. (804) 474-0404.

20Des Moines, IA. **BASEBALL CARDS, COMICS & MORE SHOW.** Howard Johnsons 10 AM - 4 PM. Admission: $1.00. Contact: Stacey Craig, (515) 673-4087.

Baltimore, MD. **REALITY COMIC BOOK CONVENTION.** Sheraton, Elm Road at SW Airport. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Bloomington, MN. **BASEBALL CARDS, COMICS & MORE SHOW.** Thunderbird Motel. 10 AM - 4 PM. Admission: $1.00. Contact: Stacey Craig, (515) 673-4087 or Ginger Vane, (612) 537-4460.

Welled Lake, MI. **CARD & COMIC SHOW.** Chuckar's Hall, 1172 North Pontiac Trail, 4 miles west of Haggerty Road. 10 AM - 4 PM. Admission: Free. Contact: Tim Nichols. (313) 623-1299.

Saddle Brook, NJ. **BASEBALL CARD & COMIC BOOK SHOW.** Howard Johnson Plaza Hotel, exit 159 Garden State Parkway. 10 AM - 6 PM. Admission: Free. Contact: Connie, (914) 692-8128.

Ozone Park, (Queens), NY. **BASEBALL CARDS & COMIC BOOKS AUCTION.** A. Gordon Webster Auction Gallery Hall, 107-10 Rockaway Blvd. (next to Aqueduct Flea Market/Racetrack). 10 AM - 4 PM. Admission: $1.00. Contact: Joseph J. Ceruna, 114-32 150th Ave., S. Ozone Park, NY 11420 (718) 845-7240.

Nashville, TN. **ALL-STAR CARD & COMIC SHOW.** Hwy. 31 at I-65 exit 85, Franklin, TN. 9 AM - 3 PM. Admission: $1.00 (5 & under free). Contact: All-Star Promotions, P. O. Box 41311, Nashville, TN 37204. (615) 783-3755.

25Dedham, MA. **COMIC BOOK SHOW.** Holiday Inn, Rt. 1 & Rt. 28 (Exit 15A). 9 AM - 3 PM. Admission: $1.00. Contact: Marc Rosenfeld, P. O. Box 925, Randolph, MA 02368. (617) 963-1075.

26Oskaloosa, IA. **BASEBALL CARDS, COMICS & MORE SHOW.** Village Square Mall, Mall hours. Admission: Free. Contact: Stacey Craig, (515) 673-4087.

Reading, PA. **PLATINUM AGE COMIC BOOK SHOW.** Holiday Inn, Rt. 222N. 11 Am - 4 PM. Admission: $3.00. Contact: Platinum Age Comics, RR #2 PS-14, Hazleton, PA. 18201. (717) 459-9946.

Scranton, PA. **SCRANTON COMIC BOOK SHOW.** Royce Hotel Lackawanna Station, Lackawanna Avenue, Exit 53 off I-80. 10 AM - 4 PM. Admission: $2.00. Contact: Comiquest Productions (215) 433-5223.

27Dedham, MA. **COMIC BOOK SHOW.** Holiday Inn, Rt. 1 & Rt. 28 (Exit 15A). 9 AM - 3 PM. Admission: $1.00. Contact: Marc Rosenfeld, P. O. Box 925, Randolph, MA 02368. (617) 963-1075.

Tinton Falls, NJ. **MONMOUTH CO. COMIC BOOK CONVENTION.** Holiday Inn, Parkway exit 105 at Hope Road. 9:30 Am - 4:30 PM. Admission: $2.00. Contact: Mary Severinson, P. O. Box 1950, Ocean Gate, NJ 08740. (908) 269-9486.

Middletown, NY. **BASEBALL CARDS & COMICS.** Middletown Howard Johnson's, 551 Route 211 East. 6 - 10 PM. Admission: Free. Contact: P & M Baseball Cards. P. O. Box 6084, Middletown, NY 10940. (914) 344-2055.

Columbus, OH. **REALITY COMIC BOOK CONVENTION.** Sheraton, 2124 South Hamilton Road. 10 AM - 4 PM. Admission: $4.00. Contact: Reality Conventions, 20 Richmond Street, Apartment 4, Hagerstown, MD 21740. (301) 791-8159.

Allentown, PA. **ALLENTOWN COMIC BOOK SHOW.** Allentown Hilton, 9th & Hamilton Street. 10 AM - 4 PM. Admission: $3.00. Contact: Comiquest Productions. (215) 433-5223